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A GENERAL HISTORY OF PORCELAIN

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A General History of Porcelain

BY
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M.A., F.C.S., etc.

With Thirty-two Plates in Colour and Eighty in Black-and-White

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A GENERAL HISTORY OF PORCELAIN

CHAPTER IX

THE MINOR FRENCH FACTORIES

LA SEINIE

SOME eighteen miles south-west of Limoges, La Seinie had its château converted into a porcelain works, about 1774, by a company promoted by the Marquis de Beaupoil de St. Aulaire, the Chevalier Dugareau and the Comte de la Seinie, who, in 1779, sought permission to sell their porcelains throughout France. Some porcelain was made and the earlier specimens are very translucent, but the later ones are greyer and more opaque. The decoration was usually in imitation of the bouquets of flowers in enamel-colours which formed one of the minor styles at Sèvres about this period.

The mark consisted of the letters L S either written separately or interlaced traced in red with a brush, though sometimes the name appears in full. Manufacturing appears to have come to an end about 1794, but there is a small works still in existence on the site, which manufactures ordinary domestic wares of the current Limoges types.

The principal business of the original proprietors appears

to have been the sale of prepared porcelain paste to the small Paris factories, and they are said to have helped these materially by reducing the cost of the paste from sixty livres to about twelve livres a hundredweight.

Mention is made of another factory at La Seinie by Jacquemart,[1] but I have been unable to learn anything about it, either at La Seinie or elsewhere, so that it can have been of no importance.

BOISSETTE (SEINE-ET-MARNE)

A little porcelain factory was established here in a factory where faïence had been previously made, about 1777–78, by two potters, father and son, named Vermonet, who are said to have had the authorization or the patronage of the Duc d'Orléans to sell their wares in the region of Melun. The privilege is believed to have been granted for a period of fifteen years, and this appears to have been about the duration of the enterprise. The porcelain is of good white paste, and the pieces are well made and finished with a good glaze. The pieces attributed to the factory comprise table ware, tea and coffee services, vases and flower-pots, usually decorated with bouquets of flowers painted in a naturalistic style, and finished with neat and precise gilding in good solid gold.

There appears also to have been some production of biscuit porcelains in statuettes, figures and groups. These are carefully made and tooled by a good figure-maker. M. Auscher [2] mentions a figure, marked in the paste,

[1] *History of the Ceramic Art*, by Albert Jacquemart. London, Sampson Low, etc., 1873.

[2] Auscher, E. S., *Comment reconnaître les Porcelaines et les Faïences*. Paris, Librairie Garnier, 1908.

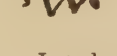
Manufacture S. A. S. Mgr. le Duc d'Orléans A BOISSET, but the usual marks of the pieces of services are B.. in black or in underglaze blue, and for the biscuit figures L P incised in the paste.

BORDEAUX (1781–90)

There appears to have been a manufactory for hard porcelain at Bordeaux in this period under a potter named Verneuille, who was joined by another potter named Vannier, but he must have left Bordeaux in a short time, as he was working in association with Alluaud of Limoges towards the end of this period.

Specimens of the ware are to be seen in the museum at Sèvres, and there are others which are identified as belonging to this factory or are ascribed to it, though its whole output does not appear to have had much importance. Table ware and pieces of tea and coffee services are known. The porcelain is white, well made, and with a good white glaze; it bears decorations in flowers after a well-known Sèvres style and in skilfully designed landscapes. The only reliable marks are: [1]

In underglaze blue



In red or in gold

CAEN (CALVADOS) (1797–1806)

This little porcelain factory, of whose history we have such meagre information, appears to have been founded

[1] On this point, however, see E. Labadie: *Les porcelaines bordelaises*, 1913.

or to have worked with an establishment for the manufacture of earthenware like the English earthenware. The works is said to have been started to give employment to the workpeople, though what workpeople we cannot imagine, unless they were potters driven afield by the misfortunes of the Revolution. The first director is said to have been d'Aigmont-Desmares, but from 1802 to the end of the enterprise in 1806 the director was M. Ducheval. The known specimens prove, beyond any doubt, that skilful and experienced potters and decorators must have been employed, for the surviving examples are exceedingly well made in a pure white hard-paste porcelain. The forms of the pieces are good, while the ornament, in the style of the First Empire, betrays a skilful and practised hand. The authentic specimens comprise examples of table ware and flower-vases, either with a pure white ground or with grounds of enamel-colour—red, orange and blue-grey; the pale orange or yellow ground is the most distinctive. M. Auscher also speaks of gold grounds, though I cannot recall any, but tasteful and skilful gilding in the Empire style is a feature of the ware. There are a few pieces preserved in the museums at Paris and the Ceramic Museum at Sèvres, but the most accessible specimens to the English student and pieces of fine quality are a milk-jug,[1] sugar-basin, and cup and saucer in the Victoria and Albert Museum, which are excellent alike for manufacture, shape and decoration.

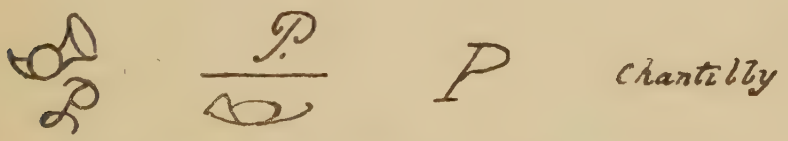
The mark is the word Caen printed or stencilled in onglaze red, and sometimes enclosed in a cartouche or label.

[1] This specimen is reproduced as Fig. 44 of M. Auscher's *History and Description of French Porcelain*. London, Cassell and Co., 1905.

CHANTILLY

So famous for its soft-paste porcelains in the Japanese style which have already been described as they deserve, Chantilly seems to have been the scene of several tentative attempts in the manufacture of hard porcelain. The first works was founded by M. Pigory, who was mayor of the town in 1803, and who is said to have revived the industry to relieve the distress of the labouring population. This porcelain appears to have been of a common order both in materials and decoration, the known pieces being generally painted in underglaze blue of a somewhat heavy tone. About 1812 the factory was taken over by Chalot, who had as associate a potter named Bougon, and these two managed it jointly till 1817, when it was carried on for some time longer by Bougon alone, but how or when it finally ceased is uncertain.

The marks used here between 1803 and 1812 seem to have been the letter P, for Pigory, with a hunting-horn, recalling the marks of the famous Chantilly porcelains of an earlier date, while in some examples the mark consists of the letter P alone, or the word Chantilly, all in blue underglaze :

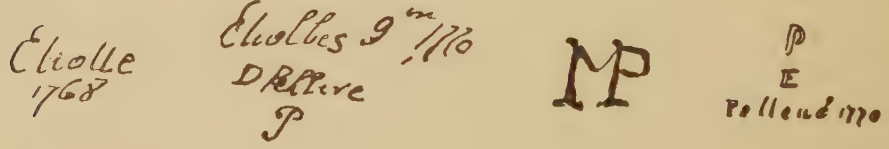


A few unimportant pieces have been described with the letters B C, also in blue, and these are attributed to the time of Bougon and Chalot.

ÉTIOLLES

Étiolles, near Corbeil, had a little porcelain factory for which one Sieur Monnier was granted an authorization in 1768, but we read of a potter or painter named Pellevé, possibly of the family of Rouen potters, who was also associated with the venture, and his name in full or his initials occur on most of the ascribed examples. The specimens, whether of hard or soft porcelain, are of indifferent quality, poorly made and with a greyish, bubbly glaze. The soft-paste pieces are decorated in underglaze blue in a style resembling that of the St. Cloud porcelains, but the hard-paste examples are usually painted with flowers or *en camaïeu.* Examples are usually in the form of pieces of tea or coffee services, or other table ware, and nothing is known of any vases or figures, neither have we any documents which enable us to say how long the enterprise continued, though it is believed to have been an ephemeral affair.

The mark is in underglaze blue, with or without a mark (.) below the M for the soft porcelain, while on the hard porcelain the mark is generally inscribed in the paste, thus :



FONTAINEBLEAU (1795–1815?)

A factory which made some ambitious hard porcelain pieces was established in Fontainebleau in 1795 by Benjamin Jacob and Aaron Smoll and seems to have belonged to

Baruch Weil from 1802. The pieces generally ascribed to the factory at Fontainebleau comprise statuettes in the Saxon style, examples of table ware, inkstands, and candlesticks, which are not badly made but are decorated in the worst taste.

In its early years the wares do not appear to have been marked with any special mark belonging to this factory, but Jacob Petit, a well-known potter, appears to have owned or managed the place from about 1815, and his initials appear at that time on some of the pieces. Shortly afterwards Petit removed the enterprise to Paris, where it was still carried on in 1886, though little seems to be known of his productions. The only known marks are:

J.P ~ JP

LILLE (1784–1817)

The manufacture of glassy porcelain had been carried on with some success at Lille in the early part of the eighteenth century, but had been abandoned for many years before this factory was opened by Leperre-Durot and met with its first success in firing porcelain with coal. Probably on this account it was granted the protection of the Dauphin, hence the usual mark of a crowned dolphin, while it also enjoyed the patronage of M. de Calonne, governor of the province.

From 1790 the works appears to have been owned by a company, with Gaboria as manager, then by Roger, by Graindorge and Company, and finally by Renault.

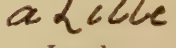
The porcelains have a yellowish body, which is not always markedly translucent, and the glaze is generally uneven, either because it was badly compounded or from

irregular firing. Decorations are generally in underglaze blue and later with enamel-colours which are often dry in surface and otherwise deficient in quality. The productions seem to have been confined to table ware and tea and coffee services, but they would probably have attracted little attention but for the patronage of the Dauphin and the use of his mark, which has lent them an air of fictitious importance. The recognized marks are :

Gold

Red

Inscribed in the paste

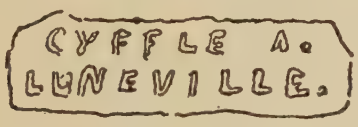

In red
In gold
In blue

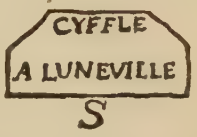
LUNÉVILLE (1769–80)

The famous modeller and figure-maker Cyfflé, whose figures in terra-cotta and terre de Lorraine are so well known and so much admired, appears to have made some figures, busts, groups and medallions in hard-paste porcelain biscuit, which are sometimes described by collectors as "*pâte de marbre.*" In 1780 the models and moulds were sold to the factory at Niderviller, where the pieces were marked " Terre de Lorraine," the old name used for the ware made in pipeclay. It is not easy to say from the appearance of an example to-day, whether it was made at Lunéville or at Niderviller. The paste used at Lunéville produced a biscuit porcelain which is softer to the touch, and the edges of the modelled plinths are not so sharply finished. Several modellers or figure-makers, such as Leopold and François, must have worked here, as their names or initials occur incised in the paste of certain figures,

etc., but it is, of course, the pieces modelled by Cyfflé that have given the productions their stamp and reputation.

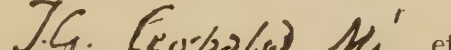
The following incised marks are well known on figures, busts, medallions and the like in hard-paste porcelain of excellent manufacture which were evidently made at this factory :





One supposes that it was the pride of these modellers and figure-makers in their earlier work in earthenware which leads to the appearance on some of the *porcelain* pieces of the old incised mark

, and this mark is sometimes accompanied by letters, monograms or signatures written in the paste, such as :


, etc.,

or workmen's marks incised thus :

MARSEILLES (1776–93)

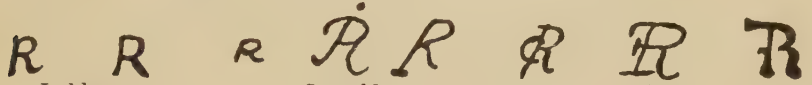
It is very doubtful if any porcelain, except in an experimental way, was made by Honoré Savy, a well-known

[1] This mark is probably that of Charles Sauvage, otherwise Charles Mire, but generally known as " Le Mire " or " Lemire," one of the best-known modellers of these figures, who worked at Lunéville, Niderviller, and in Paris. There are fine examples of his work both in the museum of Sèvres and in the Cluny Museum in Paris. The Victoria and Albert Museum also has some choice examples presented by Mr. Fitzhenry.

maker of faïence who applied to the Ministry in Paris, in 1765, for permission to experiment in porcelain. He was granted a privilege for experiment but not for production on the manufacturing scale, so, presumably, any porcelains he may have made are these unrecorded experimental pieces. At all events, when Monsieur the King's brother, afterwards Louis XVIII, visited the works in 1778, faïence was the only manufacture shown. At the time of this visit porcelain was manufactured by another faïence-maker, Joseph Gaspard Robert. Monsieur, on visiting his works, is said to have admired a vase of remarkable shape and modelling, and a complete table service of porcelain made to an English order, and, like the vase, decorated with modelled flowers and light and elegant foliage. At this visit Robert is said to have sought the interest of Monsieur in securing the aid of the Government to help him in the discovery of porcelain rocks and clays in the vicinity of Marseilles, though we are not aware that any assistance in this direction was forthcoming. But the manufacture of porcelain must have been carried on for some time with success, for we find a steady improvement in the manufacture of the pieces. During the first period the porcelains were thick and the shapes heavy, the glaze has a yellowish grey tone, and the pieces are painted *en camaïeu* in a brownish yellow with the tint of burnt sienna. Where gilding was used it was evidently thinly applied and has almost worn away in use. The body became whiter and the decorations more skilful, for in the final productions we have a fine white porcelain with a good glaze well decorated with skilful flower-painting, in the styles of Sèvres or Mennecy.

Rose colour and blue are generally used in the flower-

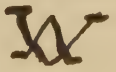
painting, but the most distinctive tint is a greenish blue enamel-colour of beautiful quality. The best specimens of these porcelains are now to be found in the museum at Marseilles, in the museum at Sèvres, and in the Cluny Museum in Paris, while there are a few examples of good quality in the British Museum. The usual mark is the letter R in various styles, with or without a dot (.), or the combined initials C R, J R, F R, in underglaze blue, in red, in black, or in gold:



In blue (underglaze) In red In black — In gold — In blue (underglaze)

MEULAN OR VAUX (1770–?)

A factory is said to have been started here by one of the Hannongs, but this is probably one of the doubtful attributions of porcelain-making to the various members of this active family. The concession, according to Jacquemart, was in the names of MM. Laborde and Hocquart, but all are agreed that the enterprise was managed by one Sieur Moreau, who appears to have been a skilful potter. The porcelain had a fine white body, apparently identical with the contemporary Parisian porcelains, and the pieces were well and carefully made. The glaze is greyish, but the painting and gilding are excellent. The decoration usually takes the form of flower-painting, sometimes in the popular cornflower style (*décor barbeau*). Table services, especially tea and coffee services, are best known now of the productions of this factory, together with a few vases.

The mark takes the form of two crossed V's  in underglaze blue.

NANTES (1800–08)

There appears to have been at Nantes a little factory making some hard-paste porcelain resembling the productions of the Paris factories of the later eighteenth century. It is possible that it was carried on in conjunction with one of the better-known faïence factories of the town, but certain pieces of porcelain with the letters ∂O incised in the paste are ascribed to this place between the dates named. The name of the director or manager is given as Decaen, but we do not recognize the name in connexion with any of the better-known factories.

NIDERVILLER (1765–1827)

A faïence factory had been founded in this little place about 1754 by a personage of local importance, Baron Jean Louis de Beyerlé, one of the King's counsellors, and director of the Strasburg mint. His wife, a talented artist, who took a great interest in the works and is said to have fostered the enterprise greatly by supplying sketches or models or even painting some of the best pieces, had much to do with its development. Certainly this little factory produced gaily decorated faïence in the Strasburg style, which has always enjoyed a high reputation among the contemporary wares of France.[1]

On this foundation Baron de Beyerlé had the natural ambition to establish the manufacture of hard-paste porcelain, and to this end is said to have tempted arcanists from Saxony, who worked with imported German clays and

[1] There was a fine collection of this faïence of Niderviller in the museum at Nancy, but I have been unable as yet to learn what has happened to it during the War.

rocks. This enterprise met with prompt success, and hard-paste porcelain was made by 1768, which is the earliest date for its successful manufacture in France; and though German materials were at first used, M. de Beyerlé bought some of the clay mines at St. Yrieix as soon as they were discovered, and greatly improved the quality of his porcelain by the use of French materials.

At first the porcelain was decorated in exactly the same style and with the same colours as the faïence, for the same painters were employed on both. In 1780 the proprietorship of the works passed to General Count Custine, who appointed François Lanfrey, an able potter, as director of the works. The choice was a good one, for Lanfrey developed the business freely, among other things introducing the manufacture of a fine earthenware resembling the Staffordshire and Leeds wares which were becoming so popular in France, and this appears to have been a profitable innovation. He must have managed his affairs with skill and economy, as he piloted the business through the Revolution—though Count Custine was guillotined in 1793—and was able to purchase it on his own account in 1801.

Lanfrey persuaded Lemire, whose charming figures in biscuit have been mentioned in connexion with the works at Lunéville, to follow him to Niderviller, where he produced those figures and statuettes which extended the sales and increased the reputation of the factory. Lemire's little statuettes of children, cupids, shepherdesses, etc., were as popular in France and England as the Meissen and other German figures had been, and, like them, were widely copied or adapted in both countries. The most ambitious of his productions was an imposing allegorical

group,[1] commissioned by the authorities of Strasburg, to be displayed in the room set apart for Marie Antoinette when she passed through the town in May, 1770, on her journey to marry the Dauphin of France, afterwards Louis XVI. The centre is a triangular altar, inscribed on the front in gilded letters "Cara Deûm Soboles," and bearing two shields displaying the arms of the Dauphin and of the House of Austria and Lorraine. On the left a standing flower-crowned, winged figure holds with his right hand the torch of Hymen between the two shields which it seems to illumine, while with his left hand he twines a garland round the shield and the altar. At the base of the altar lies a rose branch with a bud, and a little farther off, on the plinth, is a rose broken from its stem and half faded.

Lemire must have loved his art, for he established a school of modelling and design for the works apprentices with excellent results, and on his removal to Paris in 1806 he established a sculptor's studio there, where he continued to teach for some years.

The porcelains of Niderviller continued to appear under Lanfrey's direction down to 1827, when under Dryander the works became a manufactory of earthenwares after the English fashion.

Apart from the famous biscuit figures the productions of the factory comprised all the general pieces of the time, for there are table services, dessert services, and tea and coffee services, often with pierced borders, having the piercing outlined with rose-coloured or lilac edging. The painted decoration usually takes the form of bouquets of roses, forget-me-nots, and other little flowers or detached

[1] This group is in the museum at Colmar.

sprays scattered over the piece, and the well-known corn-flower decoration was used extensively here as elsewhere. A famous dinner service was made for the Comte de Custine while he was proprietor of the factory, each piece bearing his coat of arms and the motto : " *Fais ce que dois, advienne que pourra,*" arranged within a little flag. All the pieces had pierced borders, the piercing and edges outlined with lines of rose colour and lilac, and examples command a high price whenever they change hands nowadays.

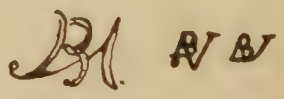
We have mentioned the modelled porcelain flowers and wreaths which appear on the famous modelled group prepared for the welcoming of Marie Antoinette, and, in addition to their use on vases and other pieces, bouquets of modelled and tinted porcelain flowers were likewise made with some freedom. Under the directorship of Lanfrey great activity was shown in the manufacture of groups and figures, often in series, which appeared either in biscuit porcelain or glazed and gaily enamelled. They met with such immediate appreciation that by the end of the century something like three hundred models had been introduced. The works of Cyfflé and Lemire are clearly distinguishable by their style. Cyfflé was responsible for the little figures known as " The Four Seasons," " The Pastry Cooks," " The Chimney Sweep," and " The Savoyard," as well as for a number of large biscuit vases ornamented with masks, some of them over 3 feet high.

We have already said that Lemire was also responsible for a number of these figures : " The Cobbler," " The Cake Vendors " (*Marchands d'Oublies*), " The Old Clothes Mender," " The Beggars," together with shepherds and

shepherdesses (figures which appeared at every factory where figures were made). His most famous little figures were those known as the "Paris Cries," which are still highly esteemed, though inferior copies produced even to our own day abound. More ambitious and less successful were his allegorical figures, somewhat larger in size, including "Venus," "Apollo," "Jupiter and Juno," "Bacchus and a Bacchante," and others of the same type. A more ambitious work, generally ascribed to Lemire, represents "Sully on his Knees before Henry IV," a fine specimen of which was in the galleries at Versailles.

In the early years, when the factory was owned by the Baron de Beyerlé, no regular mark appears to have been used, though various writers speak of an incised B or an interlaced A and N, written thus, , but this may only be a defective , resembling the mark given by Jacquemart. M. Auscher, usually so cautious and reliable, gives the marks definitely as follows:

Marks of the Beyerlé period (1765–80 ?):

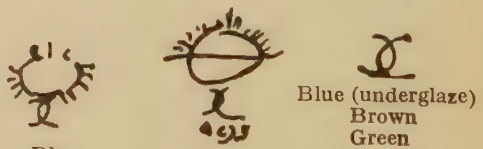


In underglaze blue, with letters incised or in red —the marks of workmen or artists

Marks of the Custine period before 1789:

Purple or Brown — Brown — Blue (underglaze)

Marks of the Custine period after 1789:



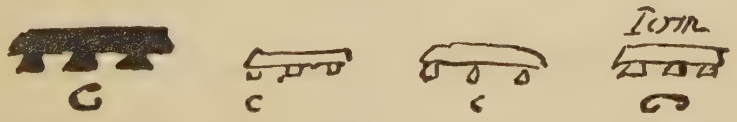
Blue — Blue — Blue (underglaze), Brown, Green, Gold

The factory was so interesting, both for the high aims of its promoters and the influence of its productions, that one could wish it were possible to trace the history of its doings more completely.

ORLÉANS (1753–1812)

A soft-paste porcelain factory appears to have been established at Orléans by one Sieur Gérault d'Areaubert, under the patronage of the Duc de Penthièvre, who seems to have lent his aid or protection to many porcelain factories, for the High Admiral of France was a personage indeed. This soft-paste porcelain seems to have been very fragile, which doubtless accounts for the rarity of specimens of it. The potting was well done, for the mouldings and relief ornament are skilful and sharply finished. The decorations comprise little flowering branches in blue underglaze or onglaze, naturalistic flower-painting, and occasionally a polychrome decoration in the Chantilly style.

The marks found on this rare soft porcelain of Orléans are the usual Orléans mark or a label (*lambel*) with the letter C below it :

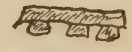


Blue (underglaze) | Blue (underglaze) Blue (onglaze) | Incised | Label in blue, marks incised

There was a considerable production of hard-paste porcelain which continued with great fluctuations of fortune to 1812. This enterprise had as directors first Le Roy, then the Gérault d'Areaubert already mentioned, and

after 1788–89, Bourdon du Saussey, Piedor, Dubois, and finally Benoist le Brun. The early pieces were very felspathic and vitreous, with a white paste recalling that of the contemporary porcelains of the best Parisian factories. In the beginning the decoration was in the popular style of scattered flowers and foliage which was so useful because it enabled the decorator to cover up flaws in the body or glaze. Gradually the quality of the ware improved, there were fewer defects to hide, and the decorations improved also, becoming more considered and more skilfully painted. From the evidence of known examples there must have been a considerable production of table services, coffee services and the like, with the usual polychrome decoration of the period and some use of gilding of good quality.

The marks on the hard-paste porcelains are fewer and simpler than on the earlier soft-paste. The ordinary mark is the label (*lambel*) in onglaze blue, red or gold, while the latest mark in use was a round vignette containing the word Orléans and initials, presumably of the directors:



Blue (onglaze)
Gold

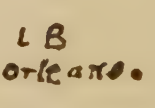
Red (onglaze)

Blue (underglaze)
Gold

Mark attributed to Dubois:

In red

Marks attributed to Benoist le Brun:



The marks are in gold or red onglaze, but the periods (.) must have been put on first for they are in underglaze blue.

PARIS

Paris became a famous centre of porcelain-making from the early days of Vincennes and Sèvres, for as the capital and one of the great cities of the world which attracted wealthy visitors from every country, it offered great advantage to all who wished to pursue the fascinating pursuit of porcelain-making and could secure the necessary patronage of some prince or great noble on whose intervention they might rely for the necessary permission to work. So numerous were these establishments that it is simpler to arrange them alphabetically without strict regard to their importance, which the context will make clear.

Paris, Fabrique du Comte d'Artois (1770–1828).—This establishment was situated in the Faubourg Saint Denis or Faubourg Saint Lazare, on what is now the market ground of Saint Laurence at the angle of the Rue Paradis, where it cuts across the Faubourg Saint Denis—a district which still remains the centre of the agencies and showrooms of the foreign pottery and porcelain manufacturers in Paris. This was the first of the Paris factories which made hard-paste porcelain on any scale, for it appears to have been started in 1769 or 1770, and the well-known Pierre Antoine Hannong was appointed director in 1772. The first few years were marked by commercial difficulties caused, it is said, by the misconduct of Hannong and he was displaced by Barrachin, who was appointed director in 1775–76. The patronage of the Comte d'Artois [1] dates from this period. Barrachin must soon have been succeeded by Louis Joseph Bourdon-Desplanches, as he was director

[1] This was Charles Philippe d'Artois, the brother of Louis XVI, who afterwards ascended the throne of France as Charles X.

in 1782 when an ovenful of porcelain was successfully fired with coal in presence of the municipal authorities, the chemists of Sèvres, and quite a concourse of notabilities. There is a document preserved at Sèvres and signed by Macquer, Darcet and other scientists, stating that the porcelains drawn from this oven were neither cracked, blistered nor unevenly glazed, and that of the 1,140 pieces drawn there were 782 first-rate pieces, 127 second-rate pieces, 131 third-rate pieces, while 76 pieces needed to be refired, and there were 24 pieces broken. This experiment, with its public investigation, made a great stir and several large vases were then made and offered to the King and to the Comte d'Artois. The vase presented to the King was shown publicly for several months at the Château of Versailles, it bore the inscription "*Cuit au charbon de terre épuré dans la manufacture de Monseigneur Comte d'Artois, le* 8 *Fevrier*, 1783."

As a result of these successes Bourdon-Desplanches was granted a subsidy of 3,000 livres, and when the restrictive edicts of 1784 were launched against the French factories, this factory petitioned for the right to continue the manufacture of busts, biscuits, and other sculptured pieces, as well as for the right to paint in all colours and to decorate and inlay in gold, on condition that the firing was conducted entirely with coal. This application appears to have required much time for consideration, or negotiations may have taken place, for it was not until January 17, 1787, that the minister, M. d'Angivillers, "knowing how much the export of biscuit pieces had been developed, and anxious not to discourage such a beautiful industry," granted permission to use gold in decoration so long as it was not used all over the piece, and permitted the pro-

FRENCH: PARIS

PETIT CAROUSSEL

Cup and Saucer. Late 18th Century
Cup—Height 2 in., diameter 2⅛ in.
Saucer—Diameter 4½ in.

Victoria and Albert Museum.

Cup, Cover, and Saucer.
Late 18th Century
Cup—Height 4⅝ in., diameter 3½ in.
Saucer—Diameter 6¼ in.
Fitzhenry Gift

COMTE D'ARTOIS

Cup and Saucer (*décor barbeau*).
Late 18th Century
Cup—Height 2⅜ in., diameter 2½ in.
Saucer—Diameter 5 in.

duction of biscuit porcelains not to exceed the height of 18 inches.[1]

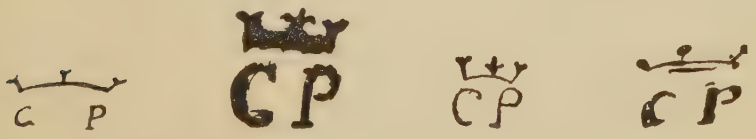
An expert potter named Stahn appears to have been associated with Bourdon des Planches or Desplanches, as the name is variously written, from about 1782. In 1786, Bourdon-Desplanches obtained a further subsidy of 10,000 livres from the Ministry, while the chemist, named Josse, received a grant of 400 livres for the discovery of a pleasant blue porcelain paste with which ornamental pieces of all kinds could be formed without using gold or other colours. Like all the other Parisian porcelain factories this works was brought almost to a standstill by the Revolution, though it revived again after a time and was once more active under three directors in succession, Huet, Benjamin and Schœlcher. Schœlcher finally bought the works in 1800, and it remained in his possession and that of his sons down to 1828, when it was finally closed.

Marks :

Attributed to the period of Hannong (1772–76) :

In blue (underglaze)

Attributed to the period of the Comte d'Artois (1776–92 ?) :



[1] Many examples of such productions referable to the period 1776-89 are known, for we have clocks, busts, statuettes or figures in a white, close-grained biscuit porcelain which is very hard and well fired.

Pierce Library
Eastern Oregon University
1410 L Avenue
La Grande, OR 97850

Marks of Schœlcher (1800–28 ?):

In red, sepia or gold

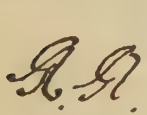
In violet

Paris, Fabrique du Duc d'Angoulême, Rue de Bondy (1780–1829 ?).—This was one of the most interesting and, in a sense, important of the Paris factories, for it was here that Dihl the chemist first worked out a complete palette of colours for hard-paste porcelain-painting. It was fortunate that so able a man managed to secure the protection of Louis Antoine, Duc d'Angoulême, which enabled him to develop his skill and knowledge without molestation. His associate Guerhard was also a man of ability, and they produced a series of magnificent services and vases, most richly decorated and gilded, as well as services in fine underglaze blue, while highly finished examples of pure white biscuit porcelain in the form of vases, figures, busts, and groups, well made and most skilfully tooled and finished, were also manufactured. These porcelains were highly esteemed abroad as well as in France, and their reputation appears to have been widespread, for they were largely exported to England and to Holland. This reputation seems to have endured through the period of the Revolution and that of Napoleon, so that the manufacturing and decorating sides of the business must have been well and firmly established.

Dihl was not only a skilful potter and chemist but was not without ambition as he sought to obtain the directorship of Sèvres, but this was secured by Brongniart as we have seen, and the rivalry between these two able men seems to have spurred both of them to great efforts in the manufacture and decoration of porcelain. Dihl had his portrait painted

on a porcelain plaque by the painter Le Guay in 1798, while another and larger one, a half-length of life-size, was painted by Martin Drolling, and this masterpiece, for it deserves that title, is in the museum at Sèvres. Dihl certainly appears to have been instrumental in reviving the painting of pictures, portraits, etc., once so skilfully done on the soft-paste of Sèvres, but now perfected on hard-paste porcelains and fully dealt with in our account of the work at Sèvres.

The marks used at this factory naturally varied in the successive periods of proprietorship and management. The earliest mark consists of the letters G A interlaced and sometimes enclosed in an oval surmounted by a prince's coronet stencilled in onglaze red or gold :


In gold

In blue

In blue (onglaze)

In red

In red

After the Revolution marks appear in letters or inscriptions, such as :

MANUFACTURE DE MONS^{R}
LE DUC D'ANGOULÊME
A PARIS

MANUFACT^{RE}	GUERHARD	DIHL ET
DE DIHL ET	ET DIHL	GUERHARD
GUERHARD	A PARIS	A PARIS

Also : Manufacture du duc d'Angoulême rue de Bondy, and the signature DIHL.

The biscuit porcelains made here, including the busts

and statuettes, are incised in the paste, either: MANUFACTURE DE MGR LE DUC D'ANGOULÊME À PARIS, or

Dihl DIHL

Paris, Rue de Charonne.—It is often stated that there was either a factory or a decorating workshop which was a branch of the famous factory of Mennecy (q.v.) in this place, established by François Barbin, a faïence-maker of Mennecy, between 1734 and 1748, or otherwise, that the porcelain factory of Mennecy had a decorating workshop here in Paris, and perhaps a warehouse or saleroom. But in any case there is no mark which would distinguish pieces decorated here from those made and decorated at Mennecy, so that the point is never likely to be cleared up now.

Certainly at a much later date a manufactory of hard porcelain was established in this district by the brothers Darte, first in the Rue de Charonne, afterwards removed to Rue de la Roquette, and finally to Rue Fontaine-au-Roy until 1825, and they appear to have had a shop or warehouse in the Palais Royal district.

This hard porcelain is of good quality, well made and carefully decorated in the First Empire style, and on coloured grounds. Vases and table wares are known with the marks which are attributed to this factory:

DARTE
FRERES
PARIS
In red

L.D
DARTE
Palais Royal
No. 21
In red

Darte aîné à Paris or a heart ♡
In gold In blue (underglaze)

Paris, Rue de Clignancourt, or Fabrique de Monsieur (1771–98). —This factory appears to have been started about 1771, by a potter named Pierre des Ruelles or Déruelle, and in 1775 he secured the patronage of Monsieur le Comte de Provence, who afterwards became Louis XVIII, following the downfall of Napoleon. From about 1792 to its close in 1798 the direction appears to have been in the hands of Moitte, the son-in-law of Déruelle.

This porcelain closely resembles the contemporary hard-paste porcelain of Sèvres, having a beautiful white body and clear, well-fired glaze. A full range of colours and excellent gilding were employed and the practical part of the business was evidently in very competent hands. The decorations in gaily coloured flowers and bouquets, and some with landscapes and figures also, recall those of Sèvres, for they are conceived and carried out with distinction. Altogether the porcelains of this factory were the most perfect of those made in Paris at this period.

Evidently table services and tea and coffee services were largely made, as well as toilet pieces or services, with vases, plant-pots and such-like pieces, and we have every evidence of a successful factory under skilful management. It must also be mentioned that during the early years of the factory, apparently from 1771 to about 1775, there was a considerable production of biscuit pieces in the shape of busts, figures or groups, made in a beautiful white porcelain and skilfully modelled and set up. These were marked in the paste with an incised sketch of a windmill on a mound, and a simpler windmill appears painted in colours or gold on some of the early decorated pieces also. The general factory marks are extremely varied and numerous, even excluding all doubtful ones.

The windmill mark on the decorated porcelains is attributed to the early period of the factory, 1771–75:

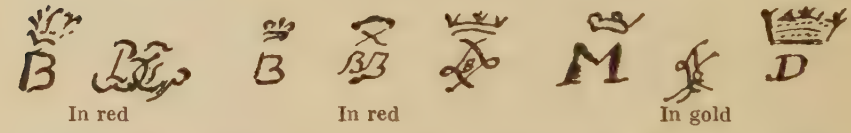
In blue (underglaze)

In blue (underglaze)

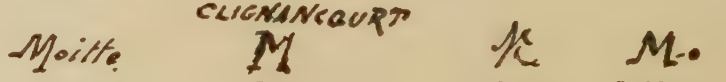
In red
In gold
In blue (underglaze)

The marks from 1775 to 1791, when the factory enjoyed the patronage of the Comte de Provence, are extremely varied and numerous. The best known combine the letters L S X, for his names, Louis Stanislas Xavier; pieces or services made for his château of Bagnolet bear the letter B, sometimes in duplicate, crowned. An attempt to use the two crossed L's in flagrant imitation of the Sèvres mark was immediately stopped by the Royal factory:

In red In red In red In gold In red In red


In red In red In gold

The last mark is generally supposed to be that of Déruelle. From 1791 to 1798 when Moitte was director the following are given:



In red In red In blue In brown In red In blue (underglaze)

In the early period of the factory the busts, figures, and groups were marked with a windmill incised :

Paris, Fabrique sous la Protection du Duc d'Orleans : Rue du Pont-aux-Choux (1784), later Rue Amelot (1786).—This protected factory appears to have been preceded by an earlier venture in the same place, for a potter named Mignon registered at Sèvres in 1777 a mark consisting of a fleur de lys, and a few rare pieces are known marked with a fleur de lys outlined and cross-hatched in underglaze blue. The better known establishment was founded by Louis Honoré de la Marre de Villiers in 1784, and in 1786 it appears to have been acquired by Sieurs Jean Baptiste Outrequin de Montarey and Edme-Alexis Toulouse, who were able to acquire the protection of Louis Philippe Joseph, Duke of Orleans, on August 6, 1786. It was at this time that the factory was established at Rue Amelot, Pont-aux-Choux. It is said to have been under the direction of Lefèvre after 1793, and it struggled on until the Restoration. There is little to distinguish the porcelains of this factory from the other Parisian hard-paste porcelains, for the porcelain itself is of quite ordinary type, and the majority of pieces are decorated with the common designs of flowers and garlands in the usual colours and gilding; pieces that can be spoken of as " finely decorated " are rare. Table services, and tea and coffee services apparently formed

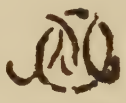
the bulk of the productions, and I cannot recall any biscuit figures or statuettes.

The earliest marks seem to have been the initials of de la Marre de Villiers—F M, written in red or in gold, thus :

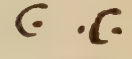
In red

In gold

Marks of Outrequin de Montarey :

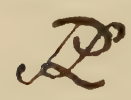


In red



In red
In gold

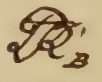
Marks under the protection of the Duc d'Orléans :



In blue
(underglaze)

In blue
(underglaze)

In red



In gold

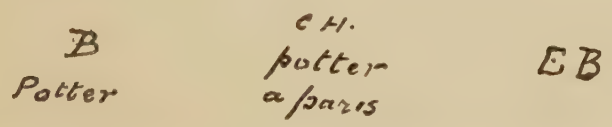
During the Revolution :

Lefèvre rue Amelot à Paris, and *Fabrique du Pont-aux-Choux.*

Paris, Rue de Crussol (1789–1807).—The Englishman, Potter, who has already been mentioned in connexion with the later history of the Chantilly factory, was apparently managing factories at Chantilly and this one in Paris during these years. His great aim appears to have been to introduce the method of transfer-printing, so extensively used in England, to these French porcelain factories, and he proposed to decorate glass in the same way. In order to secure the necessary privilege he offered

to give a quarter of his profits to the poor. His process is said to have been investigated by Berthollet and Demarest, who reported that his method of decorating by applied prints was suited to practical use on porcelain, faïence and earthenware, but no licence was granted as the authorities were undecided about permitting the further use of licences and privileges. Apparently Potter developed a successful business in the manufacture of earthenware in the English way, about which he presumably knew most, but his porcelains do not seem to have amounted to much, and have mostly been swept into the limbo of forgotten things. Such pieces as can be authenticated show a quite ordinary hard-paste porcelain with decorations of little flowers, the all-pervading cornflower, and some few with paintings *en grisaille*. Judging by these, his productions were quite the ordinary everyday things in common use, so that we cannot wonder that they have almost disappeared.

The factory appears to have been transferred from the Rue de Crussol as early as 1792, to the Rue des Trois-Bornes, where it was managed by Blancheron; at a later date it is said to have belonged to Maubrée, and it was sold in 1807, after which it disappears from history. Potter signed some of his pieces with his name in blue underglaze, and the marks in gold, sometimes spoken of, are of doubtful value—



all in underglaze blue. In addition numbers and letters sometimes occur in onglaze colours, which may be

painters' marks or marks indicating the pieces of various services.

Paris, Fabrique de la Reine, Rue Thiroux (1775–1816).— There is something piquant in the situation when we find a porcelain factory in Paris working under the direct patronage of the Queen Marie Antoinette, apparently in rivalry of a sort with the Royal factory at Sèvres. This factory was in the Rue Thiroux, and the curious in such matters may be interested to learn that the site is now covered by the Rue Caumartin in front of one of the great Paris shops of modern times, the well-known general stores " Aux Printemps."

The enterprise was founded in 1775, or a little earlier, by a potter named André Marie Lebœuf, who seems to have acted as proprietor or director down to 1796. Afterwards it belonged to Guy and Housel, who directed it either jointly or separately to about 1816, though the actual date of its cessation is not quite certain.

These *porcelaines à la Reine*, as they are generally called, are refined and beautiful in material and decoration, and are always well potted. They are very similar to the contemporary Sèvres pieces, though the body of the ware is somewhat more transparent. Indeed, Lebœuf was fined a sum of no less than 3,000 livres in 1779 for infringing the privileges of Sèvres by some of his decorations. The fine quality of the porcelain and its skilful decoration, always less elaborate than the work of Sèvres but usually in charming taste, make such proceedings on the part of the authorities at Sèvres perfectly understandable. It may have been this unwelcome sign of success that caused Lebœuf to seek the patronage of Marie Antoinette. Certainly she seems to have authorized the use of her initials or mark, and she

made large purchases of the porcelain, some for use in her *laiteries* in the grounds of the Petit Trianon at Versailles and elsewhere. She also purchased many specimens as presents for her personal friends, and one can readily understand the popularity, both at the time and long afterwards, of these *porcelaines à la Reine.* In fact, no one can withhold their admiration from these simple and charming productions, which have been so widely imitated.

The usual decorations are with scattered flowers, cornflower, forget-me-not and the like, or with sprays of flowers skilfully drawn and painted very daintily in natural colours, with delicate green foliage and enamel red, yellow and rose colours shading the flower petals. Other examples show the use of medallions with landscapes or miniatures, but surrounded by the same little scattered blossoms of cornflower or forget-me-not.

The museum at Sèvres contains some beautiful examples, and others are to be seen in the collections of the Louvre, the Petit Palais, and the Cluny Museum. In this country there are choice specimens in the Victoria and Albert Museum,[1] and in the Wallace Collection, while a number of specimens exist in private English collections.

The mark registered at Sèvres by Lebœuf was an A without a crown or other addition, and this is found written variously, thus :

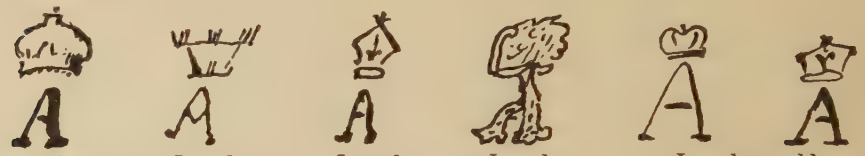
In blue (underglaze)

In red

In black

[1] A covered cream-jar decorated with flowers is illustrated in M. Auscher's *History and Description of French Porcelain.* London, Cassell and Co., 1905.

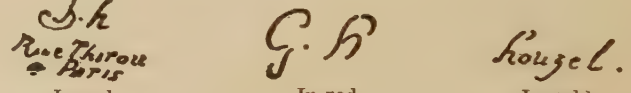
Later the crowned mark appears with numerous variations :



In blue underglaze) | In red | In red | In red | In red or gold (onglaze)

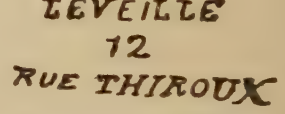
The first of these crowned marks is sometimes found with the letter in blue and the crown in red or in gold.

During the later years of the factory under Guy and Housel the mark is believed to have been



In red | In red | In gold

while later on Leveillé used the mark



Paris, Fabrique de Nast, or de la Rue Popincourt (1783–1817).—The name Nast recalls one of the most active figures among the Parisian porcelain-makers, and one always pictures him as a little, eager, restless man busying himself in many affairs and skilful in obtaining the aid of unlikely people. His first works was in the Rue Popincourt, but he soon removed to another in the Rue des Amandiers, Popincourt, which had been started by Lemaire, or Lamerre, once employed at the Vincennes establishment before the removal to Sèvres, and who had been granted authority to manufacture porcelains with the mark A D, in 1773. These productions have, however, not been traced, so that we do not know if there was any foundation on which Nast could have built up his business.

FRENCH: PARIS

NAST (early 19th Century)

Toilet Box and Cover.
White with gilt ornament
Height 4 in., diameter 3¾ in.

Victoria and Albert Museum.

DARTE FRÈRES (early 19th Century)

Head of Caligula, with
heavy gilt border
Diameter 9 in.

RUE CRUSSOL

Cup by Charles Potter
Height 2¼ in., diameter 3⅜ in.

Certainly Nast's activities were great, for in addition to richly decorated services he produced a number of biscuit porcelains which were extremely well made, and there is a bust of Napoleon when he was still a general which bears the inscription "Buonapart, Manufacture de Porcelaine du citoyen Nast, rue des Amandiers, Popincourt," and in the museum at Sèvres there is a magnificent bust of Hoche, probably attributable to Boizot, which dates from 1795. Nast is said to have employed the famous Vauquelin as chemist and we have already referred (see Vol. I., p. 190) to his introduction of the green chromium colours at Sèvres in the early years of the nineteenth century. The porcelain is extremely white, and following the prevailing styles of its day extensive use was made of coloured grounds, either underglaze, such as dark blue, tortoise-shell, and chrome green, or grounds of gold or golden bronze.

Nast's productions comprised all the usual kinds of table services, toilet ware in great variety, vases and painted plaques, as well as covered soup cups and bowls.

Nast, the father, died in 1817, but his sons continued the works for many years, following as much as possible in the traditional styles of the father. I have been unable to discover when the factory finally ceased to exist.

The marks are:

In red | In red | Gold | In red | In red

In addition to this well-known factory there appears to have been another in the same street founded by Cœur

d'Acier or Cœur Dassier, junior, in 1797. This factory was sold in 1807 to the elder Darte, and in 1825, when the business of the Dartes appears to have been given up, it was sold to Discry, of whose productions we know nothing.

Paris, Rue de la Roquette (1773- ?). — This works appears to have had but a short life, for although we know that it was started by one Souroux in 1773, at the corner of Rue de la Roquette and Rue de Lappe, we have little information as to its activities. There are a few specimens of porcelain decorated with little sprigs which are attributed to this place, but largely, I think, because they are signed with the letter S. The statement is made by Jacquemart that Souroux was succeeded by Olivier, then by Pétry and Rousse, who later on transferred the business to the Rue Vendôme, but I have been unable to find any confirmation of this statement, and the matter is not important as very few examples are known, and these are of doubtful value. The marks ascribed to this factory are :

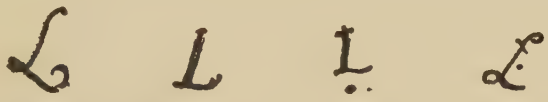
In blue
In red

In blue (underglaze)

In red

Paris, Rue de Reuilly (1774-87).—We have little information of the hard-paste porcelain which is believed to have been made here by a potter named Lassia, one of the many associates of Pierre Antoine Hannong. Such pieces as are at all referable to this factory have nothing but the mark to distinguish them from the more ordinary

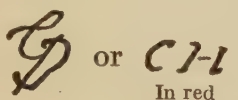
contemporary porcelains of Paris; they bear decorations in flowers or *en camaïeu*, with gilding.

Mark : 

In blue (underglaze) In gold In red

Paris, Barrière de Reuilly (1779–85).—This small factory is said to have belonged to Henri Florentin Chanou, who had been a decorator at Sèvres, but it had a very short life and little is known of its doings in any way.

The pieces are very white, well made and well glazed. Table ware with coloured grounds in enamels and decorated with sprays of flowers or scattered flowers are the identifiable examples, together with some flower-vases with a marbled decoration in overglaze colours.

Marks : 

In red
In gold

Paris, Rue de la Roquette, "Aux Trois Levrettes" (1774–90?).—This minor factory was founded by Vincent Dubois, who was one of the petitioners against the edicts of 1784 aimed by the directors of Sèvres against the Paris manufacturers and others. It occupied some premises in the "Hôtel des Arbalétriers" (crossbowmen), under the sign "Aux Trois Levrettes" (coursing dogs). The only known examples of its productions are pieces of table ware with a hard white body and a well-fired glaze, decorated with flowers, sprays or landscapes, while a few biscuit pieces are also known, but these are rare. The mark

consists of two crossed arrows (doubtless a reference to the situation of the factory) painted in underglaze blue, which are clearly distinguishable from the two crossed torches of Locré (q.v.) with which they have sometimes been confounded:

Paris, Rue de la Ville l'Évêque, Faubourg Saint Honoré (1711–66).—This factory, situated close to where the famous church of the Madeleine now stands, appears to have been a branch of the famous works at St. Cloud. It was started in 1711, but in 1722 it passed into the possession of Marie Moreau, wife of a son of Pierre Chicanneau and Barbe Coudray of St. Cloud. The first manager under her appears to have been Dominique François Chicanneau, and in a prospectus of the venture he is said to be prepared to make all the wares for which St. Cloud was famed, as well as all kinds of other fine porcelains, including grotesque figures with tree trunks to form candlesticks and candelabra, snuff-boxes, knobs for walking canes, knife handles, toilet boxes, and all the usual accessories of the kind that were in popular use[1] at the time.

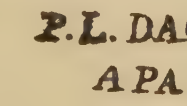
From 1764 to 1766 the factory seems to have been managed by Pierre Dureau. Generally the St. Cloud marks appear to have been used, so that the pieces made here are usually ascribed to the more famous factory, but sometimes the letters C M (Chicanneau-Moreau ?) are found on pieces which seem ascribable to this factory, and certain important painted groups of figures of this

[1] Mr. Fitzhenry presented to the Victoria and Albert Museum many examples of such articles in the fine French faïence and porcelain of the eighteenth century.

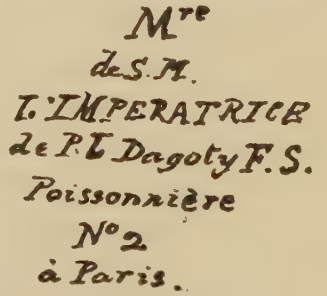
class have the mark of two crossed arrows; both these and the letters are in underglaze blue:

Paris, Fabrique d'Honoré et de Dagoty (1785–1819).— In 1785, a potter named Honoré established in the Boulevard St. Antoine, near the Bastille, a factory or decorating workshop, for the porcelain is said to have been made at the works at La Seinie, a little place to which we have already referred (Vol. II., p. 1). Dagoty was in business before 1800 in the Boulevard Poissonnière, and appears to have been patronized or protected by the Empress Josephine. The sons of Honoré and Dagoty joined forces about 1810, and the works was known as "the factory of the Empress," while after 1815 it was known as "the factory of Madame la Duchesse d'Angoulême." The porcelain has a fine white body and is well glazed. The productions of the factory appear to have been of an ambitious order, for vases, clock-cases, and inlays for writing-tables were made, with parts left in the biscuit while other portions are glazed and decorated. The decorations are usually in the Empire style, with coloured grounds of rose colour, gold purple and the like, richly gilt. Some pieces are also known with grounds of dark blue and chrome green, with rich gilding, and all the productions are of a striking and sumptuous type. The marks are generally written in full:

In gold
In red



In red
In black



Jacquemart also gives marks of the same type with the name Ed. Honoré and Co., and P. L. Dagoty and E. Honoré, but I have never seen them, neither have I any confirmation of the statement made by Jännicke that the factory was carried on to 1865–66.

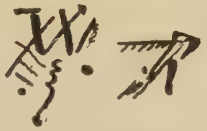
There are, of course, a number of very small factories of whose history we have no definite knowledge now, and to which only specimens of doubtful origin are ever attributed, such as the "fabrique de Vaugirard ou du Gros-Caillou," or another spoken of simply as "fabrique du Gros-Caillou," and a factory at Passy. Quite a long list could be compiled from the pages of Jacquemart and similar works, but it would be merely a source of confusion and weariness, for no pains have been spared to make the account given here as complete and reliable as possible, and there I must be content to leave it.

MINOR FACTORIES OF NORTHERN FRANCE

ROUEN (1743)

Rouen was such a famous centre of pottery-making, to which its early porcelain added such renown, that there has been a natural tendency to ascribe many specimens of doubtful origin, especially if they had something of the aspect of the Rouen porcelain, to later potters of Rouen. In this way it seems to have come about that there are a few pieces of soft-paste porcelain in want of a name, which, because their marks include the initials L L and R, are supposed to have been made by a maker of faïence named Levavasseur at Rouen, but apart from

these few specimens there is no information about his porcelain :



In blue (underglaze)

SAINT AMAND-LES-EAUX (NORD) (1771–1850)

A well-known family of faïence-makers, Fauquez by name, had factories both at Tournai in Belgium and at Saint Amand in France, and they are believed to have made some soft-paste porcelain at each place, though it is difficult to identify their pieces from those made at a later date by their successors. Both factories appear to have passed into the hands of M. de Bettignies in 1785, who made some soft-paste porcelain certainly from 1800, and probably earlier. He died or retired about 1815, and the factories were then managed by his son Henri de Bettignies,[1] down to 1850.

For the most part the porcelain made at Saint Amand appears to have been an imitation of the contemporary Sèvres productions, while the mark was drawn so as to resemble that of Sèvres, until it is carefully examined. The body of the porcelain is thicker and the glaze is whiter and less vitreous than that of Sèvres, but many pieces seem to have been sold in the white and then used by various decorators as the starting point of their imitations of Sèvres porcelain of the soft-paste variety.

[1] There is an interesting account of this factory, with the composition of its porcelains and glazes and an illustration of the ovens used, in Brongniart's *Traité des Arts Ceramiques*, Vol. II., pp. 467–72.

Some of these Saint Amand productions bear grounds of Sèvres blue, and are marked thus :

In blue (underglaze)

VALENCIENNES (1785–95), (1800–10?)

By a decree of the State Council of 1785, Fauquez of Saint Amand, and afterwards his brother-in-law, Lamoninary, were allowed to establish at Valenciennes a manufacture of common or fine porcelain like the "Indian" porcelain, and to continue its manufacture for ten years without any local competition on condition that coal was to be used for firing it. The factory appears to have been managed by a potter named Vanier, of Orléans, who had been employed at the factory at Lille, and is believed to have been the real inventor of firing with coal in France. In a report of 1787, M. Commelin, Inspector of Porcelain Factories, states that the manufacture is carried on regularly, but that there is little work done in the painting-rooms because Fauquez' own decorators have set up a competition with the factory by decorating white porcelains on their own account, which are not marked. Apparently at the instigation of the Inspector, some of the workpeople were fined as much as 3,000 livres each, and neighbouring manufacturers in the district were ordered to pay strict attention to the conditions of their licences, by which they were bound to mark all their pieces with their registered marks.

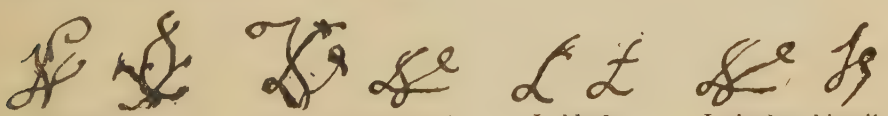
There appears to have been a production of porcelain

in two qualities. In the finest specimens the body is excellently compounded of finely prepared materials, and is consequently sound, though very transparent, while the glaze is equally good and the decorations are carried out very carefully. Side by side with this a coarser porcelain was also made, apparently to compete with the commoner wares of Tournai and bearing a similar summary decoration of little scattered sprays or garlands in underglaze blue.

The decorations of the best examples are either in the style of sprays of naturalistic flowers or wreaths and garlands, but chiefly decorated *en camaïeu* in black, violet and red enamels, though on the whole the red enamel-colour is less used than on other contemporary porcelains.

In the first period of this factory, 1785–95, there must have been a considerable production of biscuit porcelains, in figures, statuettes and groups, some of the latter being important in size and style. It is seldom one finds a marked example among the biscuits attributed to this factory; when a mark does occur it takes the form of an incised L V, as shown below.

Marks: These are more than a little uncertain, but in all probability the painted marks used on the best productions were combinations of the letters L V interlaced, for "Lamoninary, Valenciennes."



In blue (underglaze)
In yellow
In brown

In blue (underglaze)

In black (underglaze)

Incised on biscuit porcelain

The common porcelains were simply marked Valenciennes either in full or in abbreviated forms.

VINCENNES (1765–88)

However much we may wander about France in following the history of French porcelain, everything seems to revolve round Paris, with Vincennes on one side and Sèvres on the other. Long after the removal of the Royal factory to Sèvres, Pierre Antoine Hannong, whom we have so often encountered in connexion with various enterprises, was allowed to make use of some of the buildings of the old porcelain factory at Vincennes. The date is somewhat uncertain, but the little establishment was at work by 1765–67. The names of the directors are given as Maurice des Aubiez, and later de la Borde, though Hannong appears to have conducted the works. Hannong, however, left in 1772 to become director of the works of the Comte d'Artois in Paris (see Vol. I., p. 19). In 1774 the works passed into the hands of Séguin, who obtained the protection of the Duc de Chartres, afterwards Louis Philippe, King of France. The only other item of direct information as to this factory is to be found in connexion with the protest of the porcelain manufacturers against the restrictive edicts of 1784, when a manufacturer from Vincennes, the Sieur Lemaire, was one of the petitioners.

Such specimens as appear to belong to this venture have a well vitrified and consequently very translucent body, which is sometimes very white, though in other specimens the colour is darker or more creamy, like the older soft-paste porcelain. The decorations are mostly in the shape of little flowers, painted in rose colour, which frequently faded to a dull lilac from being overfired. The glaze is often pitted and shows other signs of irregular firing, while sometimes it is quite rough and specked with

patches of tiny blisters, another sign of defective firing in the muffle kilns. The pieces are edged with a violet rose colour, or very occasionally with gold.

The marks attributed to the period of Hannong and de la Borde are :

In gold In gold In violet

Marks of the period of protection by the Duc de Chartres :

In blue (underglaze)

CHAPTER X

ENGLISH PORCELAINS

THE early history of porcelain-making in the British Isles is almost exclusively English; indeed the first experiments are all referable to various suburbs of London, for Bow and Chelsea are the earliest English factories that have bequeathed to us numerous and meritorious specimens, those of Chelsea especially exhibiting ambitious aims and skilful elaboration both in the shapes and decorations.

In addition we have various notices of the existence of factories which never passed beyond the experimental stage, such as Limehouse before 1750, Greenwich in 1747, with others at Stepney, Stratford, Lambeth, and Battersea; but all these are no more than the names of unidentified factories where something in the nature of porcelain is said to have been made. Every student of the early history of English porcelain hopes that some lucky chance may yet reveal odd specimens which can, with some probability, be referred to one or other of these shadowy ventures; but unless it should be demonstrated hereafter that a few of the ruder pieces now attributed to Bow or Chelsea may have been made at one of them, we are never likely to learn more of their doings than these hints and surmises convey.

There is the essay, printed in London in 1716 and reprinted in 1718, "on making China ware in England as

good as ever was brought from India,"[1] and Sir A. W. Franks drew attention to a statement made by Robert Dossie, in his "Handmaid of the Arts," in 1764, in which he declares that he "has seen at a factory near London eleven mills at work grinding pieces of the Eastern china . . . the ware was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a heavy and clumsy manner." It is possible that Dossie's account is only a belated expansion of the earlier essay meant to serve as a titbit of information, and at a time when the secrets of the French and German porcelain factories were so jealously guarded it would doubtless answer its purpose by causing it to appear that Dossie had some real knowledge of porcelain-making.

I have long been of the opinion that this roundabout and clumsy method of making a coarse porcelain was established and worked for a time, possibly in the factories that are mentioned as existing at Limehouse and Greenwich; but the process could never have endured, for any such ware must have been coarse and poor, and the specimens have disappeared. Such attempts are hardly worthy of notice except that they may have given some preliminary training to a few workmen, for as we shall see presently, the discovery of skilled workmen was one of the recurrent difficulties of the early English factories.

The first undoubted successes must be referable to the years 1744–45, for we have the grant of letters patent to Heylin and Frye in 1744, which is usually supposed to mark the foundation of the Bow factory, and there are

[1] These phrases recall the statement of Claude Réverend in applying to the Council of Louis XIV for authority to make porcelain in Paris, that he "possessed the secret of imitating porcelain as beautiful, and even more beautiful, than that which comes from the East Indies," see p. 128.

a few pieces of white porcelain in existence which are marked under the base with an incised triangle and the inscription "Chelsea, 1745." Examples of these early pieces are to be seen in the collections in the British Museum and in the Victoria and Albert Museum.

From the outset the aims of the proprietors or managers of the two factories seem to have been widely different, for while the great majority of the Bow examples wear a homely and somewhat rustic look, Chelsea undoubtedly strove throughout its history to produce specimens that might challenge comparison with the finest contemporary porcelains of France and Germany, and the numerous magnificent vases and services, with rich ground colours, skilful painting and elaborate gilding, prove that a considerable degree of success rewarded the ambitious aims of the proprietors of the old Chelsea factory.

BOW

Bow, which as some writers assert was founded as early as 1730, can only have commenced definitely to make porcelain about 1744, when Edward Heyleyn or Heylin, of Bow, described as a merchant, and Thomas Frye, a well-known engraver and portrait-painter, residing at West Ham, applied for a patent for the manufacture of porcelain from "an earth the produce of the Cherokee nation in America, called by the natives 'unaker,'"[1] together with a frit or glass obtained by melting together sand and potash. We do not know how the partners came in touch

[1] There was preserved in the old colour room at Wedgwood's factory at Etruria a wooden box of this "unaker," so described on a slip of paper in Josiah Wedgwood's handwriting, and it was a poorly washed sample of china clay. It was in my charge for some years and is probably there still.

with the American vendor of this " unaker," but Cookworthy of Plymouth had some relations with the man in 1745, and he seems to have peddled his clay about the country among the various manufacturers of porcelain and fine pottery. The material does not seem to have reached this country in any quantity, and the discovery of china clay and china stone in Cornwall a few years later rendered its importation unnecessary.

The first Bow factory, like so many early Continental factories, is said to have been started in a glasshouse, and the partners must have embarked on a sea of troubles in attempting to make a porcelain from potash-glass and Cherokee clay, for such a mixture would not be very tractable, especially in unskilled hands, and the examples of this earliest Bow porcelain are rather thick in substance, not very white or translucent, and are covered with a soft rich glaze of a decidedly yellow tint, which evidently resembled the contemporary earthenware glazes in containing a large percentage of lead oxide. Indisputable examples of this class of Bow porcelain are found in the round inkstands, with a branch of flowering prunus painted in bright enamel-colours, which bear round the top a painted inscription " Made at New Canton, 1750." Other specimens are similarly marked with the date 1751, and the sale lists prove that they were made to 1757 at least. That the Bow factory was called " New Canton " we know from certain memorandum books, notebooks, and diaries written by a John Bowcocke, who was commercial manager and traveller for the factory, undertaking journeys to various large towns in England and Ireland. These notebooks were afterwards acquired by Lady Charlotte Schreiber, that ardent collector of eighteenth-century porcelain and glass,

and much interesting information has been gleaned from their pages, which throws a good deal of light on the management and commercial methods of the business. We gather from various indications that the factory was not in a very prosperous condition, and its ownership had passed into the hands of Messrs. Crowther and Weatherby from 1750, Frye remaining as manager of the works until 1759, when he retired on account of his health, dying in 1762. In the same year Weatherby died, and Crowther, the sole remaining partner, was declared bankrupt in 1763. The stock of porcelain was sold by auction in May, 1764, but nothing is said of the sale of the buildings or the business. Apparently Crowther carried on some manufacturing for a few years, as there is in the British Museum a plate—of a white, meagre-looking porcelain—inscribed on the back in underglaze blue "Mr. Robert Crowther, Stockport, Cheshire, 1770." An entry in the London Directory (1770–75) states that a warehouse at 28, St. Paul's Churchyard, was occupied by John Crowther, of the Bow China Works. During these years the business must have been in a poor way financially, for it was sold to Duesbury of Derby in 1775 or 1776, and he took over the remaining stock as well as the models, moulds, and implements for an insignificant sum, removing all that could be removed to his factory at Derby, a course which he afterwards followed with the more renowned establishment at Chelsea.

From all that can be gathered now the proprietors of the Bow factory seem to have specialized in what is generally called the "useful" trade, at all times the surest foundation on which to build; and apart from the surviving examples, which show a preponderance of such articles, we have the statement in the notice of the first sale by auction of Bow

BOW

"Fluter"
Height $4\frac{9}{10}$ in.

Franks Collection, British Museum.

Pot-pourri Vase
Height $9\frac{1}{10}$ in., diameter $6\frac{4}{5}$ in.

Girl with Guitar
Height $4\frac{9}{10}$ in.

porcelain (1757) that a "large assortment of the most useful china in Lots, for the use of Gentlemen's kitchens, Private families, Taverns, etc.," was to be offered. Figures, pierced baskets, candlesticks, and a few vases are known, but they form an inconsiderable proportion of the surviving examples, though they would be less liable to destruction than the "useful" pieces.

Among the figures the most celebrated are the large well-modelled statuettes such as the Britannia, an ambitious and striking performance, the Marquis of Granby, a popular hero of the day, the statuettes of Kitty Clive and Woodward as the Fine Lady and Gentleman in *Lethe*, with smaller figures of actors in Turkish costume, musicians, and figures of Spring, Winter, etc., which appeared at a somewhat later date, with many variations, both in Derby porcelain and in Staffordshire earthenware. Another statuette which was also freely copied elsewhere is that of an actor holding a dagger and wearing an Oriental costume with a fur-lined coat over his shoulders. A curious memento which seems to be highly prized nowadays is the figure of a couchant sphinx with the head and breasts of the famous actress Peg Woffington. All these figures of actors and actresses were "vastly popular" at the time, and must have formed a profitable branch of the business at Bow, for the modelling is of such a character that they ought to have been made without much loss in firing.

It is necessary to draw attention to the fact that there are examples of practically identical figures which seem to have been made at Bow and at Chelsea. The statuettes of Kitty Clive and Woodward and the figure of Britannia may be cited in this connexion, for they illustrate the point very clearly. We know from Bowcocke's

notebooks that Chelsea pieces were sent or taken to Bow for reproduction, and it is equally possible that some of the Bow pieces were reproduced at Chelsea. Both factories engaged in the copying of Oriental and Continental examples, so they were hardly likely to refrain from copying each other's productions, especially when a hit had been made with the figure of some popular personage of the day ; and as marks, even when they exist, cannot always be relied on, we have to depend for our attributions on such mannerisms of modelling or colour as have been indicated, and which are more fully discussed in my work on "English Porcelain." [1]

To return to the porcelains of Bow, we find many references to Japanese patterns in the sale lists, notebooks, and other documents. The sale lists mention services with the "old brown-edged Japan pattern," and add that these were "most beautifully painted by several of the finest masters from Dresden." The reference to Dresden can only have been an advertising puff, and though the Kakiyemon patterns were copied at Dresden, the Bow painters probably got their ideas of the style from actual Japanese originals, as we know they had been freely brought into this country. In the notebooks already mentioned there are entries recording the loan of Japanese pieces by patrons who desired substitutes for broken pieces to complete their services. An entry of May 28, 1756, runs as follows :

"Patterns received from Lady Cavendish : a Japan octagon cup and saucer, lady pattern ; a rib'd and scallop'd cup and saucer, image pattern ; a basket bordered dessart

[1] *A History and Description of English Porcelain*, pp. 71-3, by William Burton. Cassell and Co., Ltd., 1902.

[dessert ?] plate ; a Japan bread and butter plate." These delightful Japanese Kakiyemon patterns have been frequently referred to in connexion with various early European porcelains, following on their wholesale importation by the Dutch traders, but no European factory adopted them more freely than that at Bow. The popular shapes are nearly all mentioned in the foregoing extract, for the specimens are usually octagonal or scallop-shaped, with the edge of the piece lined in brown, a wide border of ornamental foliage in bright iron red, the centre generally bearing a branch of flowering prunus. Scattered about with seeming artlessness are a couple of small birds, quails or partridges, a wheatsheaf, a growing plant or a few detached flowers in onglaze red, relieved with touches of green foliage and enlivened with the rich gilding of the time, which has been scoured with fine sand to brighten it but is not chased or cut up "*au clou*," as the contemporary Continental gilding was. Doubtless, the earlier specimens are those with a brown-lined rim, for they are mentioned in the sale list of 1758, and the clumsiness of their potting would seem to confirm this idea, for the pieces are of uneven thickness, as one perceives if they are drawn between the thumb and fingers. In the thick parts the porcelain is opaque, but it is quite translucent where it is fairly thin, and when held up to the light shows a creamy or pale amber tint. The rich lead glaze has a pale yellowish tone, especially where it has run thickly, and is often faintly iridescent now from slight surface decomposition. The later productions which are obviously of a different body are whiter in tone, so that the effect of the red and gold decoration is less harmonious. In these examples there is no longer a brown edge ; the red border of painted foliage

has become wider and more elaborate, while touches of yellow and blue enamel-colours are also introduced. Fortunately a number of dated pieces have been preserved which furnish us with first-hand evidence of these changes in the material and the decorative styles used at the various periods of the Bow factory. Further information has been obtained from Bowcocke's notebooks already mentioned; from a bowl in the British Museum, painted in 1760, with the accompanying memorandum written by its painter, T. Craft, in 1790; by the researches of Mr. Nightingale among the old sale lists and other advertisements; and, lastly from an important find of fragments of porcelain and moulds, on the forgotten site of the works, during some drainage excavations in 1868 at the match factory of Messrs. Bell and Black at Bell Road, St. Leonard's Street, Bromley-by-Bow.

The decoration of the early Bow porcelains shows how sedulously Oriental styles were followed; for some years, indeed, this is the predominant note. Though not the earliest style to make its appearance, painting in underglaze blue was extensively used at Bow—another instance of the practical aims of the directors, and in this style of painting the Oriental influence is always apparent. It is an interesting fact that some of the blue and white pieces bear a painted monogram in blue of T and F combined, which is always supposed to distinguish them as the handiwork of Thomas Frye; as Frye retired in 1759 it is therefore reasonable to assume that such pieces were made before that date. There is a little tea-pot with this mark in the British Museum which serves as a charming and typical example of what is always believed to be his painting. In a much more ambitious style are the large hexagonal vases with foliage

and birds painted in the Chinese manner, fine examples of which are in the Schreiber Collection in the Victoria and Albert Museum. All these blue and white wares of the early English factories have an effective harmony of tone resulting from the grey soft tones of the painted blue and the faintly tinted glaze which covers it, and our modern blue and white generally seems harder and sharper in comparison. We may also mention that these blue and white pieces are seldom spoilt by the "dry" and "frizzled" patches which have been referred to as disfiguring some of the Continental porcelains, and from all that we know of the body and glaze of the Bow porcelain, it must have been reasonably easy to decorate successfully.

Modelled statuettes and groups, together with animal figures, were freely made, and we have specimens dating apparently from every period of the history of the factory. Though they are not so well modelled on the whole, nor so skilfully assembled and "stuck up" by the figure-makers as the contemporary examples of Chelsea and Bristol, they are worthy of close attention, and they convey a pleasing impression of the taste and skill of those who were responsible for the modelling and decoration.

An advertisement was issued by the factory in 1753, "a person is wanted who can model figures in clay neatly," and it may be that figures had not been made before this time. The earliest figures are usually supposed to be those of small dimensions, only some 4 or 5 inches high, on simple flat stands which are little more than round or square cakes of clay with the barest indications of mouldings. The simple way in which such work was carried out is shown by the well-known early figures of an actor and actress in costume, where the heavy fur coats in which they are

draped are formed from a cake of clay shaped and tooled by the figure-maker and applied to the figure, which it serves to support and at the same time attaches it firmly to the flattened base. The figure work of Bow has, however, already been discussed, and as further references must be made to some of the figures in dealing with those produced by other factories, we need not dwell on it here.

It should be added that the sculptor, John Bacon, who is said to have been apprenticed as a modeller at the works of Crispe, a pottery- or porcelain-maker of Lambeth, is usually believed to have modelled a number of the Bow figures. Doubtless, enthusiastic collectors have attributed to him more examples than he is likely to have produced, but he probably did make the model for the copy of the Farnese Flora, which is 18¼ inches high in the finished porcelain and which is believed to be the largest figure made at Bow; a specimen is to be seen in the Schreiber Collection in the Victoria and Albert Museum. Among the little figures modelled by him, the male and female " cooks " are the best known—these are generally found in white glazed porcelain undecorated, and are often marked with an impressed B at the back of their stands.

Other modelled pieces of Bow porcelain were the *bocages* enclosing little figures and flanked by nozzles for candles, but they are generally smaller in size and less ambitious in style than those of Chelsea. The occurrence of a square hole at the back of the stands or bases of these is sometimes held to be distinctive of those made at Bow.

Bow can certainly claim to rank as one of the pioneers in the application of transfer-printing to porcelain, and though the process is often decried by enthusiastic

amateurs, possessed of more zeal than understanding, it has secured too firm a position among the resources of the decorator of pottery and porcelain in every country to be shaken from its position of proved utility. "Printed" porcelain is mentioned in Bowcocke's notebooks from 1756, and the many specimens of Bow porcelain with printed patterns as principal or subsidiary features of the decoration prove that printing must have been extensively used at Bow, while it was much more sparingly used at Chelsea. It has been suggested that the Bow porcelains were sent to Liverpool to be printed by Sadler and Green, but this would have been a most troublesome and expensive arrangement, and the successful application of printing to the Battersea enamels had attracted much notice in London before the experiments of Sadler and Green were known even in Liverpool. The printing found on Bow porcelain resembles that of the Battersea enamels, and the best known early examples are in fine line work which differs from the style of the Liverpool engraving. That these early transfer prints were regarded as marking a decided advance in the decoration of porcelain would appear from the fact that, while the subject illustration in the centre of the plate is printed, the narrow ornamental border is painted in the well-known Bow-Japan style, such examples show us the application of printing as used at Bow at its best. In another manner are the table services, which recall in a curious way the painted faïence of Sinceny in style and colouring. Here the decoration takes the form of houses, gardens, and groups of people, which look as if they had been copied from a Chinese drawing of an indifferent sort. The outline is printed and the figures and salient features of the designs are washed in with crude

and rather strong enamel-colours—green, purple, blue and yellow. A third application of the process is seen on some of the Bow figures, as in the decoration of the robe and the deep *rocaille* stand of the large figure of Britannia in the British Museum. In such instances the floral sprays on the dress and sometimes a little scene on the stand are printed in outline and then carefully touched in with colour—iron red, gold purple and green or blue.

Pages could be filled with the marks that have been attributed to Bow by various writers, but the bow and arrow marks which have been awarded it, and the caduceus, are very doubtful. The most generally accepted mark is that of the anchor and dagger generally painted in red or reddish brown overglaze. The anchor may or may not have been imitated from

Chelsea, while the dagger is supposed to be taken from the arms of the City of London as both Crowther and Weatherby were freemen of the City. Examples of the delicate blue painted ware which bear the monogram of Thomas Frye are always highly prized. Unfortunately the majority of pieces made at Bow are unmarked, and we have only the evidence that is to be found on the piece itself in the nature of the body and glaze (frequently marked by characteristic defects), in the style of decoration or the actual colours used, hence the emphasis which has been laid on these in the full descriptions of typical examples from each period of the factory's history.

CHELSEA (1745–84)

We have already had occasion in dealing with the porcelains of Bow to compare or contrast them with the richer and more elaborate contemporary porcelains of Chelsea, which may not unfitly be ranked with the productions of old Sèvres in the famous *pâte tendre*. The earliest dated specimens of English porcelain are the small white cream-jugs of the goat and bee pattern, so often illustrated in this connexion, which bear the inscription "Chelsea, 1745," scratched in the paste before firing; but curiously enough we have no information as to the actual foundation of the factory, nor do we know the makers of these first pieces. Such specimens as these and the crawfish salt-cellars which may be seen in the British Museum, show that from the beginning of its history someone who knew how to make good porcelain of the old French variety was engaged at the factory. Many writers assert that this fact indicates that the factory must have been at work for some years before such pieces were made, but it seems to me more likely that these pieces were made by French workmen from St. Cloud or Chantilly, who, having learnt sufficient for their purposes, came to England and with the help of English patrons or venturers set up the manufacture here. For this period we have but meagre scraps of information such as that conveyed by R. Campbell (who seems to have been well acquainted with the various handicrafts carried on in London) in his *London Tradesman:* "We have lately made some attempts to make porcelain or china ware after the manner it is done in China and Dresden; there is a house at Greenwich and another at Chelsea, where the undertakers have

been for some time trying to imitate that beautiful manufacture."

Simeon Shaw[1] states : " That a number of Staffordshire potters (including a slip-maker, a thrower, a turner, a fireman, and a painter) left Burslem in 1747, to work at the Chelsea China Manufactory. They soon ascertained that they were the principal workmen, on whose exertion all the excellence of the porcelain must depend ; they then resolved to commence business on their own account at Chelsea, and were in some degree successful, but at length they abandoned it and returned to Burslem." Shaw is not a reliable authority, even on matters more directly within his cognizance, and the notion that these Staffordshire potters were responsible for the excellence of the porcelain is ludicrous. They could only have brought from Staffordshire such knowledge of earthenware working as was common in the district, and cannot have possessed any knowledge of china-making, for it was not made in Staffordshire [2] at that date. If they did set up a separate works in Chelsea it was probably at the expense of some enthusiast, and they would doubtless drift back to Staffordshire when his patience or his purse became exhausted.

M. Charles Gouyn is believed to have been the manager of the factory in 1747, and may have been so from the commencement, but in an advertisement in the *General Advertiser* of January 29, 1750, he is mentioned as " late proprietor and chief manager of the Chelsea House," and M. Sprimont is described as the manager of the Chelsea factory. This is the earliest mention of Sprimont in con-

[1] Shaw's *History of the Staffordshire Potteries*, p. 167. Hanley, 1828.

[2] The earliest Staffordshire porcelain is believed to be that made by Littler at Longton Hall between 1752 and 1757.

CHELSEA

Group in white porcelain in Chinese style

Height $7\frac{1}{8}$ in.

Franks Collection, British Museum.

nexion with Chelsea, but his is one of the best-known names of those concerned with the enterprise, for he was the manager, undertaker, or proprietor (as he is successively described) throughout the greatest period of its history and down to its sale to W. Duesbury, of Derby, in 1770. Professor Church was of opinion that both MM. Gouyn and Sprimont were of Flemish and not French nationality. The first record we have of Sprimont in London indicates that he was established as a silversmith in Compton Street, Soho, and his name is entered at Goldsmiths' Hall as a plateworker in January, 1742.[1] Naturally his training as a silversmith led him to manufacture elegant and sumptuous ornamental porcelains for the decoration of the table, the sideboard, the toilet, or the china cabinet, and even the plates, dishes and dessert pieces partake of the same sumptuous character in their shapes and decorations, while the small tea and coffee cups, as well as the trinkets and toys which were made in profusion, are enriched with fine coloured grounds, dainty enamel-painting and lavish gilding of the finest quality.

The exact site of the famous Chelsea factory had been long forgotten, though various guesses, some of them near the truth, had been hazarded by different writers, but Mr. Bemrose by the publication of copies of old leases proved that the factory stood at the corner of Lawrence Street and Justice Walk, as stated in Faulkner's "History of Chelsea." The various interesting deeds and documents published by Mr. Bemrose have cleared up a number of obscure points.[2] They show that Sprimont, in 1759,

[1] Church's *English Porcelain*, p. 16. Handbooks of the Victoria and Albert Museum.

[2] Bemrose, W., *Bow, Chelsea, and Derby Porcelain*, p. 20 *et seq.*

leased for the term of fourteen years two adjacent plots of land. One of these had been in possession of a Mr. Largrave and apparently sublet by him to Sprimont, while the other was leased to Sprimont direct, and it was here that he had erected "several workhouses, shops, and kilns for the manufacturing of porcelain." We believe that by 1759 Sprimont had been so successful that he wished to extend his works, and thus, while renewing the lease of the ground already held, he secured a direct lease of the adjoining piece belonging to the same owner but which he had heretofore rented from Mr. Largrave. This reading of the leases agrees with our knowledge of the business. Operations slackened in 1757 and almost ceased in the early part of 1758 owing to the ill-health of Sprimont, but they were renewed with great vigour in 1758–59, for the finest vases and services with the rich Chelsea ground colours date from this time, so that the instant popularity of these sumptuous examples of English porcelain evidently brought so much demand as caused the extension of the premises.

During the Sprimont period as it is commonly called, which lasted from 1758–59 to the autumn of 1769, when Sprimont retired from the factory, a fresh and more ambitious spirit appears. The change is noticeable in every department, for constant efforts were evidently made to arrive at a mixture for the body of the porcelain that should be more manageable and therefore less costly in practice. The numerous elaborate vases subsequently produced show that this aim was achieved within a remarkably short time. Whether this coincides with the introduction of bone-ash into the body mixture we cannot say definitely, but it probably was so. There cannot be a shadow of doubt that bone-

ash was used at Chelsea, for in addition to the chemical analysis of late Chelsea pieces which were made and published by Professor Church, one of the notes made by Duesbury when he secured possession of the factory was to send ten bags of bone-ash to his works at Derby.[1] It should be remembered that these early porcelains had hardly as yet reached the stage of a definite composition. The chemistry of these potters was little more than the rudest empiricism, and their mixtures obviously varied from time to time within wide limits, for in no other way can we explain the marked differences of quality among the pieces whose origin is beyond dispute.

With the change of body there was a practically coincident change in the style of decoration. The rich ground colours, in imitation of the famous ground colours of Vincennes and Sèvres, then in the first tide of their fame, soon made their appearance at Chelsea, and were used exactly as at the French factories to cover the greater part of the surface of vases, jars, dishes, plates, cups and saucers, etc.; reserved panels, left in the white glaze, receiving elaborate and careful paintings of flowers, figure compositions, and the like. In the sale lists, pea green is mentioned in 1759, while the claret, unique among porcelain colours, and the turquoise were first made in 1759–60. The mazarine blue, commonly called then and since among English potters "mazareen" blue, is like the French *bleu de roi*, fired under or into the glaze, while the pea green, claret, and turquoise are enamel-colours; that is, they are fired on the surface of the finished glaze and become incorporated with its outer skin by the action of the flux with which they are mixed. Henceforth, the early pieces of simple

[1] Bemrose, W., *Bow, Chelsea, and Derby Porcelain*, p. 112.

shape decorated with sprays of flowers, birds and insects disposed with an artful carelessness are replaced in the second period by ambitious vases, jars, ewers, dishes, candelabra, brackets, urns, pierced or openwork baskets, beakers, dinner, dessert and tea services, together with the well-known Chelsea trinkets—all enriched with brilliant colours, lavish gilding and ambitious paintings.

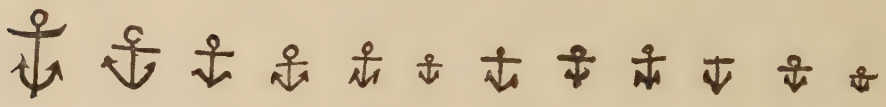
The sale notice of 1760 has a reference to "the gold peculiar to that fine and distinguished manufactory," and this self-praise was not undeserved. The gilding found on the Chelsea porcelains of the second period was far superior to the gilding of other English porcelains of the time, though it must be remembered that Worcester eschewed gilding in the decoration of its early wares. At Bow, at Longton Hall and at Derby the early gilding was often unfired, being probably put on with japanner's size and stoved as the current japanning was. The later Bow gilding and the early Chelsea gilding were applied in the Chinese manner: leaf gold was ground in honey and painted on the porcelain, being afterwards fired until it became attached or sank into the glaze without the aid of a flux. Gilding done in this way looks flat and dull, for it cannot be brightened sensibly by burnishing. The later Chelsea gilding was undoubtedly applied in the modern way, an amalgam of gold and mercury is made, and this pasty mixture is finely ground in a colour mill with a small proportion of a fusible glass or flux. Gold prepared in this way can be painted on the glaze of pottery or porcelain as thickly as is required, and when fired at a moderate red heat the flux melts, securely fastening the gold to the glaze. The gold is then scoured with fine sand and water, and can be further burnished or chased so as to display the

utmost brilliance. Technically, the later Chelsea gilding is perfect, but artistically it is garish, and it was so lavishly used that its value is too often lost in mere vulgar glitter.

It would probably be correct to say that most collectors and amateurs connect the name of the Chelsea factory with these rich and ambitious specimens of the Sprimont period, and they are justified to this extent that they show us how far the aims of Sprimont and the other proprietors were realized in the attempt to rival the productions of the most celebrated factories in Europe.

Chelsea marks.—The first mark is the incised triangle, but this occurs on very few pieces, and may have been only a workman's mark. The general mark during the prosperous period of the factory appears to have been an anchor in various forms. First as a small embossed oval bearing an anchor in low relief resembling a little seal stamped in white wax, for it was always made separately and then stuck on the piece. It is mostly found on figures and particularly on the birds of the early period, but also on a few cups, bowls and dishes. Rarely, at this period, the embossed anchor has been touched in with enamel red. Later the anchor was drawn by the painter or gilder, and these painted marks vary considerably in size, style and colour. Occasionally it is found in blue, usually it is in red or brownish red enamel-colour, whichever the enameller happened to be using. Only the gilder would be likely to paint the mark in gold, so that the gold anchor generally occurs on examples of later date when gilding was freely used in the decoration. In some of these later specimens there are two anchors in gold, side by side, and exceptionally the gold anchor is found in full view among the ornament

on the drapery of figures or on the scroll work of the stands:



CHELSEA-DERBY (1770–84)

After the Chelsea factory passed into the energetic hands of William Duesbury of Derby, and his associates, there was some production of pieces in the typical Chelsea style of his predecessors, but, speaking broadly, the great majority of the porcelains made at Chelsea during this latest period of its history differ in many respects from the earlier and more coveted productions of Sprimont. First, as to the shapes of the vases and other important pieces. Duesbury realized that the risks attending the manufacture and decoration of such elaborate specimens were so great as to render them unprofitable, and he seems to have introduced at once shapes that were simpler in outline and construction and therefore better calculated to run the risks of repeated firings. Quite naturally he turned to neo-classical shapes, not unlike those in black basalt and jasper body with which Wedgwood was winning the applause of polite society. In his catalogue of the 1773 sale of the productions of Derby and Chelsea, Duesbury describes the vases and ornamental pieces as "principally designs from the antique, representing tripods, altars, urns, vases, jars, etc." Such shapes are not ideal for manufacture in porcelain, for the original Greek vases were mostly adapted from metal shapes by potters who worked in a very plastic material, while porcelain, with its light and translucent substance,

demands a lighter and more fanciful treatment. On the other hand they did provide the porcelain-painter with a considerable area of unbroken surface on the body of the vase, ewer, or jug, on which he could outline a circular or oval medallion to frame an elaborate painting of landscape or figure subject. Further, the gold striped ground, so characteristic a feature of Derby-Chelsea porcelains, often adds a touch of refinement to such shapes besides forming a pleasant diapering of their surface. The fine lines in gold take the place of the *vermicelle* and other French gilding devices, but in a style perfectly in harmony with the neo-classic porcelain shapes on which they appear. Many excellent examples of the Derby-Chelsea vases in this style are to be seen in the collections in the British Museum and the Victoria and Albert Museum, as well as in the Whitworth Gallery, Manchester, and in the museums at Liverpool and Birmingham.

The growing influence of ideas derived from the Derby factory is found in the production of biscuit figures, and in the use of applied biscuit handles, often in the shape of figures, as adjuncts to vases of classic shape or adaptations of Sèvres models. Examples of these vases with biscuit handles will be found in the Jones Bequest in the Victoria and Albert Museum and in the British Museum. There is no mention of biscuit figures in the sale lists of the Chelsea factory, but in the 1773 sale of Derby-Chelsea porcelains attention is specially drawn to " Biscuit groups and single figures in great abundance, the subjects well chosen, and the modelling accurate." The British Museum has a statuette of George III, modelled after Zoffany, with the figure in biscuit, while the stand and the classic urn against which the figure leans are

glazed and decorated in blue and gold.[1] The statuette of Catharine Macauley in the same collection is of a similar type.

It is not uncommon to be able to point to examples of a figure or group in biscuit and the same figure or group glazed and decorated. In the Schreiber Collection in the Victoria and Albert Museum there is a modelled group of three children disposed round an obelisk on a rocky base, which is glazed and slightly coloured and gilt, while in the same collection there is a group similar in every respect but that the obelisk is replaced by a tree, in biscuit.

Many pages might be filled with lists of the figures, statuettes and groups made at Chelsea during the last period of its history, but the reader is referred to the lists published by Mr. Nightingale, or to the lengthy extracts from them in the work on "The First Century of English Porcelain," by Mr. W. Moore Binns.

It may be of interest to note that the production of biscuit figures at Chelsea was continued and extended at Derby, where some of the most famous of the figures in this style were made, and the "Parian" body so extensively used in Staffordshire in the manufacture of figures, vases and other articles was invented there in the effort to restore the porcelain biscuit figure to favour, though this belongs to a much later period of our history.

The marks of this period which were no doubt used in common at both the Chelsea and the Derby factory of Duesbury, consist of the D of Derby or Duesbury combined with the anchor of Chelsea, a crowned D or a crowned

[1] The sale list of 1774 mentions this figure as one of a group of three representing the King, Queen, and Royal Family.

DERBY–CHELSEA

"Biscuit" Statuette of Catharine Macauley. (About 1779)
Height $12\frac{9}{16}$ in.

Franks Collection, British Museum.

anchor, but the older Chelsea mark of an anchor appears also to have been used on some late examples.

All these marks are found in underglaze blue, in onglaze red, and in gold.

WORCESTER (1751- ?)

The "Worcester Tonkin Manufacture," to recall the earliest name adopted by the enterprise which has deservedly won such world-wide fame, was founded somewhat later than the London factories whose history has just been traced, though its foundation in 1751 places it in the same period as the works at Bow and Chelsea.

The Worcester enterprise has been distinguished also by the spirit with which it has surmounted many vicissitudes of fortune in its noble but chequered career, for it now shares with Wedgwood's and one or two other Staffordshire factories a position of the greatest honour and renown in the history of English ceramics. In the history of porcelain it may justly be honoured above all other English factories, as, from its foundation, through all the vicissitudes of fashionable taste, and in spite of much borrowing from foreign styles, Worcester porcelain has always worn a truly English air in its workmanship and decoration.

Its first promoters were ambitious in an exceedingly practical way, for, during the period of elaborate splendour which marked Sprimont's administration at Chelsea, the managers of the Worcester factory relied on the manu-

facture of sound, well made "useful" porcelain services for table use,[1] such vases, figures, and purely ornamental articles as were made during the first period forming only a small proportion of the total business. This sensible procedure was continued for many years, for the most elaborate productions during the first century of the Worcester factories were the rich "dress services," though naturally some figures and a number of important vases were made, as we shall see in due course.

The manufacture of porcelain appears to have been commenced in 1751 by a company of shareholders, with Dr. John Wall, a medical man who was also an ardent amateur in the arts of stained glass and porcelain, as its directing spirit. He and W. Davis, an apothecary, were reputed to be in possession of the secret of porcelain-making, and they certainly managed the practical part of the undertaking till 1783, but we have no reliable information as to how they acquired their knowledge or where they gained experience, except at Worcester itself during the first years of the enterprise. At all events, in the original capital allotment which was issued as forty-five one hundred pound shares, five shares were presented to Dr. Wall and W. Davis as a reward "for the discovery of the art and secrets of porcelain-making," which they were to transfer to the company.

The impression I have formed after careful consideration of all the accessible information is that Wall and Davis were at this time actively experimenting in the manufacture of porcelain, like so many men of similar talents all over

[1] An inspection of the early examples preserved in the museum at the Worcester Royal Works, which has been enriched by the zealous patriotism of its later directors, Mr. R. W. Binns and especially Mr. Dyson Perrins and Mr. M. Tomkinson, will abundantly repay every student of English porcelain.

Europe, and that they were enabled to bring their experiments to a remarkably successful issue, technically, by the practical assistance of the two workmen, Podmore and Lyes, who assisted in the earliest experiments, and who may previously have gained some experience at one or other of the London factories, for we know what a great part such wandering workmen played in most of the early European ventures in porcelain-making. It is obvious that some confidence must have been placed in the knowledge possessed by Podmore and Lyes, as "to ensure their fidelity" they were promised occasional gratuities and a small share in the profits, a course I have frequently known to be followed within my own experience.

A notice advertising the factory was inserted in the *Gentleman's Magazine* in 1752, for Edward Cave, the editor of that publication, was one of the original shareholders in the Worcester company. This notice was accompanied by a woodcut of the factory buildings, which were, of course, not very extensive or capable of a large output. A subsequent notice in the same magazine in 1764 states that the number of workpeople then employed was about two hundred, so that the progress made during these early years cannot have been very marked. We may briefly summarize the earlier financial history of the undertaking by noting that in January, 1772, an advertisement appeared that "the genuine process of making Worcester porcelain, together with the factory and plant," was to be sold to the highest bidder. The result of this move on the chessboard was that the works was bought by Dr. Wall's son John, acting it is supposed on the father's account, for £5,250. A new company was formed immediately, the principal shareholders being Dr. Wall, W. Davis, senior and junior,

R. Hancock the engraver (who, however, retired in 1774, receiving £900 for his shares), R. Cook, and the Rev. Th. Vernon.

Dr. Wall died in 1776, and the business was purchased in 1783 by Thomas Flight, the London agent of the company. Flight apparently bought the factory for his two sons, Joseph and John Flight, for the small sum of £3,000 payable by instalments during 1783–84. From 1783 to 1793 the owners were Joseph and John Flight. In 1793 Martin Barr joined in the partnership, acting as works director, Joseph Flight retaining the management of the London warehouse in Coventry Street. The various alternations of the influence of the Flights and the Barrs are reflected, doubtless, in the successive titles assumed by the firm, which may be simply tabulated, as they are often useful in helping us to date examples by the names they bear :

1793–1807, Flight and Barr.
1807–13, Flight, Barr and Barr.
1813–29, Barr, Flight and Barr.
1829–40, Barr and Barr.

Chamberlain's Worcester Factory. — A second Worcester factory had been founded in 1789 by Robert Chamberlain, who left the original establishment where he had been employed as a decorator in 1783, and commenced an independent career by decorating porcelain bought from the works at Caughley in Shropshire in the "white," i.e. glazed but not painted unless in underglaze blue, which was often used to give the skeleton of patterns which were completed at Worcester with overglaze colours and gilding. In this way he soon created a successful business which seems to have injured that conducted at

the parent factory. After some years he determined to manufacture as well as decorate his porcelain, and between 1811 and 1816 a composition was worked out at this factory which gave a special, highly vitrified and translucent body quite unlike the old Worcester body in tone and texture, and somewhat akin to the old Chelsea. This he named the "Regent" body, as its first important application was in the manufacture of a rich service for the Prince Regent, but it was so costly to manufacture, probably from deformation in firing, that it was not brought into common use but was reserved for the expensive services, which were just then in great demand, and in which the cost of the white porcelain formed only a small proportion of the total expense involved. Elaborate painting of the minutely finished order seems to have been the ideal of the directorate, and its chief exponent was Humphrey Chamberlain, a son of the principal proprietor of the factory. These grandiose and costly table services are still eagerly sought by collectors of the Worcester porcelains of this period, especially when they are believed to have been painted by Humphrey Chamberlain.

The other principal style of the Chamberlain Worcester porcelains was a variety of the ever-popular "Japan" patterns, which had been ardently adopted at the Derby factory as well as by Spode and other Staffordshire potters. These Chamberlain "Japans" are distinguished by their careful finish and the rich gilding which was lavishly used. The refined simplicity of the old Worcester porcelain had long since disappeared and a highly mannered ostentation had taken its place with disastrous results artistically, though the popularity of such work proves how completely it satisfied the taste of Royal and aristocratic families, and

they, of course, set the fashion. About 1840, when the pottery and porcelain works of England were at a low ebb generally, the proprietors of the two Worcester works appear to have become convinced of the advantages of an amalgamation of their businesses, and a fresh joint-stock company was formed, consisting of the proprietors of the rival businesses together with some other Worcester people of standing. The London depots were also amalgamated, and by 1845 the London stock of both factories was all housed in the warehouse and showrooms in Bond Street, and was then sold to Mr. Phillips, the well-known dealer, by whose descendants the business is still conducted as a depot for the sale of the porcelains, fine pottery and glass made by a few of the principal English manufacturers.

The original Worcester factory was closed about this time, the plant, etc., being removed to the more modern works founded by the Messrs. Chamberlain, and on this site the establishment has been gradually enlarged into a well-equipped modern factory, with spacious workshops and the latest appliances in the way of kilns and other essential plant, so that, with its invaluable museum, it is to-day one of the show places of the City of Worcester, as it was in the eighteenth century.

The early Worcester porcelain—that of the Dr. Wall period as it is commonly called—shows considerable variation in appearance and quality of surface, which doubtless marks what was, to some extent, a porcelain body and glaze still in the making and passing through various stages of trial and experiment. We cannot doubt that the first porcelain would be composed of a glassy frit with pipeclay or some imperfectly washed china clay as its main constituents, resembling the early porcelains of Bow and Chelsea

in this respect. But the more typical early Worcester body was harder and not so glassy, probably from the introduction of steatite, or soapy rock as the phrase was, obtained from the neighbourhood of Mullion in Cornwall. The glaze used on this soapstone body required a higher temperature to melt it, and was less fluid when melted, as it contained a small proportion of finely ground fragments of Oriental porcelain, and some oxide of tin, which served to make it very "still" and slightly opalescent. The fine quality of the early Worcester blue and white, approaching that of good Chinese blue and white, from which it was imitated, is due to the composition of this body and glaze. At what date soapstone was first regularly used in the body of the porcelain is not definitely known, but it was in use at the Bristol works as early as 1750, and it may have been used at Worcester from the first years of the factory. We know that it was used during the first decade, as Richard Holdship, who left the factory in 1759, apparently sold the receipt for this Worcester body to Duesbury of Derby in 1764, and undertook to ensure a supply of the necessary soapy rock at reasonable prices. It is uncertain how long this process was continued, but the Worcester company leased a Cornish mine of this substance for twenty-one years, from 1770, and they bought a seventeen years' interest in the lease of another mine, held by Christian, the Liverpool potter, in 1776, for £500, so that probably the soapstone body remained in use till towards the end of the century. Boneash may have been introduced, but its regular use is problematical before the experiments of Mr. Barr after 1800. He spent much time and money in experimenting with various materials between 1800 and 1810, and in the latter year stated that he had made

"great improvements in the texture, whiteness, and beauty of our porcelain." Indeed, much experimental work must have been carried on at both factories at this period.

With the invention of the "Parian" body, which seems to have been made at Copeland and Garret's works—the old Spode factory—at Stoke-on-Trent, in an attempt to reproduce the qualities of the old Derby biscuit figures by an ex-figure-maker from Derby named Mountford, we find another type of Worcester porcelain, for a "Parian" body has been freely made at Worcester since the reorganization about 1850, and has been used in a variety of ways. Pierced vases, teapots, and the like, with a pierced outer casing in the style of the well-known Chinese and Japanese pieces of the eighteenth century, and a profusion of finely modelled figures, usually decorated with overglaze colours in shades of cream and amber, having a surface gloss like that of vellum or old parchment, and finished with a variety of coloured golds ranging from gold of a pale greenish tint to rich unburnished matt gold, have been made in profusion during the last seventy years, and have been almost as widely imitated in Germany, Austria, and the United States of America, as the little biscuit figures of Sèvres were imitated throughout Europe about a century earlier, or as the modelled animals and birds of Copenhagen have been copied since their first introduction. One of the recurrent difficulties of the modern manufacturer of artistic porcelains is to avoid the too flattering attentions of the copyists, who never invent for themselves but immediately vulgarize every new departure by base imitations sold at a fraction of the cost of the original wares. The wheel of fortune has, indeed, turned full circle since Worcester

launched its first imitations of the coveted Oriental porcelain in the middle of the eighteenth century.

An offshoot from the Worcester factory, at about this date, was the factory at Belleek, co. Fermanagh, Ireland, built on an island where the river Erne flows out of Lough Erne. Deposits of felspar and china clay were discovered in this neighbourhood, and a small works was established where a highly translucent porcelain of the "Parian" type was made, which attracted some little attention for a few years, and was, I believe, sold largely in America. The most characteristic productions were shell-pieces, modelled on the shell of the pearly nautilus and similar forms, supported by coral branches rising from a foot shaped like the single valve of the shell of a mollusc. To make the resemblance as complete as possible the surface was entirely covered with a pale nacreous film of bismuth lustre, a preparation which had been invented by M. Brianchon, a porcelain-decorator in the Rue Lafayette, Paris.[1] The effect of the best pieces is delicate and pleasing, but the ware is of little artistic importance, for its aim was naturalistic rather than decorative, and the work was entirely lacking in vigour or distinction. I cannot recall a single important or noteworthy example of porcelain in this style, whether made at Belleek or elsewhere, for considerable quantities have been made since the transient success of Belleek, by McDougalls in Glasgow, at many Staffordshire factories, and in the United States of America, as well as at the parent factory at Worcester.

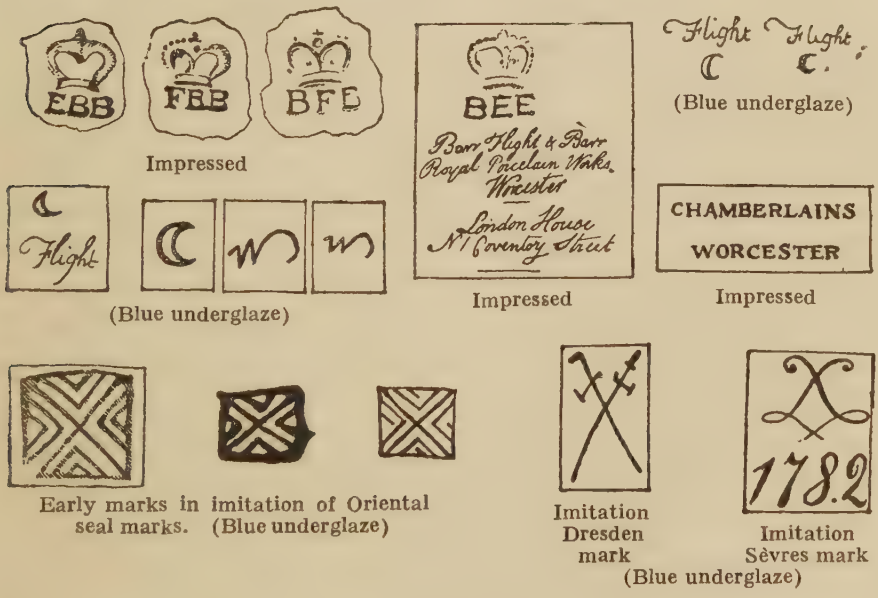
The introduction of the "Parian" body at Worcester

[1] The first account of the preparation of these bismuth lustres was given by M. Salvétat, in his additions to Brongniart's *Traité des Arts Céramiques*, Vol. II., pp. 786–9.

had a marked effect on the productions of the factory, as well as on those of the smaller factory owned by Graingers. The waxen quality of the fired body in the biscuit invited imitation of the pierced Chinese porcelains, which had already received attention during the eighteenth century. This modern Worcester piercing exhibits a skill and dexterity in manipulation which far outdistances their earlier work, for the tradition of patient workmanship inculcated by the Flights now bore its full fruit. The Oriental influence at this time was Japanese rather than Chinese, for the applied arts of Japan had become all the vogue in Europe after the display in the International Exhibitions of London in 1862 and Paris in 1867, when all the Western world was temporarily infatuated by Japanese art and craftsmanship. With a warm, ivory-like porcelain which could receive a bright or a dull finish, and the various coloured golds, Worcester sent forth a series of wares imitating Japanese ivories and bronzes. Like so much of the Oriental work they imitated, these examples simulate the surface qualities of ivory and metal so deceptively that all sense of appropriate technique seemed to be lost, as was noted in our consideration of Chinese and Japanese porcelains. The style became so popular and the painstaking finish of the specimens was so complete that it has proved an abiding success commercially and has called forth other efforts including the so-called Persian, Indian, and Italian wares. Whatever trade name may be adopted the ingredients of the dish remain the same, though the flavour may have been disguised by skilful cookery, and it is known at a glance by the initiated as modern Worcester porcelain or one of its many imitations.

It seems hardly necessary to add that the foundation on which this edifice had been patiently reared lay in the manufacture of large quantities of table services and other "useful" porcelains of every kind. The wide range of decorative styles natural in the work of a factory with such a past is a valuable asset when there is sufficient spirit and knowledge to keep it from degenerating into mere copying, and whatever may be the prevailing taste in England or America it is always possible to bring forth a Worcester style based on one of its traditional wares that meets the demand.

Some typical early Worcester marks are:



DERBY (1756- ?)

The first porcelain factory at Derby of which we possess reliable information was founded in 1756, when William Duesbury converted a few cottages into workshops and

erected some small kilns in what had been their gardens or yards. Llewellyn Jewitt, the well-known writer on English ceramic history, mentions an unsigned deed, once in his possession, and dated January 1, 1756, by which John Heath of Derby, in the county of Derby, gentleman ; Andrew Planché, of the same place, china-maker ; and William Duesbury of Longton, in the county of Stafford, enameller, " became co-partners together as well in the art of making English china as also buying and selling of all sorts of wares belonging to ye art of making china." By the terms of this deed Heath was to pay into the concern the sum of £1,000, for which he was to receive one-third of the profits until the principal itself could be repaid. Presumably Planché and Duesbury were to manage the works, Planché contributing his knowledge of bodies and glazes and Duesbury his knowledge and skill in enamelling or decorating. John Heath was an influential citizen of Derby, where he carried on business as a scrivener, money-lender, and banker, in partnership with his brother Christopher. In this capacity he seems to have financed a number of little businesses in the district, and among others he was interested in a small earthenware works at Cockpit Hill, Derby, where some well-known slip wares were made about 1750. Planché appears to have been one of those wandering workers or arcanists who travelled about from factory to factory or from country to country, acquiring knowledge where they could, and perhaps unwillingly communicating it. Mr. Jewitt's suggestion that he picked up his knowledge of china-making at Dresden seems absurd. He may have worked at Bow or Chelsea, or associated with some of the French workmen employed at the latter factory, but little is known about the man

DERBY

Flower-pot. Blue ground; panel painted by Billingsley
Height 8 in., width 7 in.

Victoria and Albert Museum. Lent by Herbert Allen, Esq.

or his work, and apart from gossip we know nothing of his connexion with the Derby china factory, save the statements in this unstamped agreement, so that what influence he had on the early doings of the factory remains unknown.

Duesbury was a well-known figure who has already appeared on the scene in connexion with the last period of the Chelsea factory, and before that he had worked in London as an enameller or decorator of pottery and porcelain bought ready glazed from any factory willing to supply it, so that he had established business relations with many London dealers. In 1755, when this agreement for carrying on the works at Derby was in preparation, he is described as " of Longton, in the county of Stafford," hence the suggestion that at this time he was connected with the porcelain works at Longton Hall. It is certain that he was a man of great energy and ambition, for he quickly developed marked business capacity, and became one of the outstanding figures in porcelain-making in England.

It is only a reasonable day's walk from Longton to Derby, and I have known potters and decorators who walked from one town to the other at the week-end, when they were temporarily engaged at one of these places and had a family resident at the other. Probably Duesbury found the processes used at Longton Hall too uncertain and difficult, and making or renewing the acquaintance of Planché, who was living at Derby, he proposed that they should start a factory there in a populous and thriving centre of trade and communications, which offered great advantages over the inaccessible district of North Staffordshire which still lacked good roads. They must have

approached Mr. Heath as two practical men, who between them had competent knowledge of the manufacture and decoration of porcelain as it was then carried on in London, and the partnership deed, so often quoted, was drawn up and, presumably, carried into effect. It is not quite clear how the business passed entirely into the possession of Duesbury, for in 1770, when the Chelsea works was bought by Duesbury and Company, the lease of the premises was granted to "William Desbury [Duesbury ?] and John Heath, their executors, etc.," so that the partnership must have been terminated after this date. In 1775–76, when the Bow works was bought and the moulds, stock, and implements were removed to Derby, the only name mentioned in the transaction is that of William Duesbury. He, apparently, seems to have cherished the ambition to secure the position of the principal manufacturer of porcelain in England, and as one factory after another languished or died he bought their assets and thus accumulated not merely moulds and stocks but receipts and practical information which proved of greater value. The factory at Longton Hall, which had never been successful, and that at Bow, which had fallen into poor condition and repute, were dismantled and such plant and material as were worth the trouble and expense were removed to Derby.

The Chelsea factory still enjoyed a flourishing trade with a fashionable *clientèle*, so he continued that business for some years before the works was finally closed in 1784, and such of the old workmen as still remained in his service then were settled in Derby. The Derby factory, at this time and even after the amalgamation, cannot have been a very extensive affair, for Haslem, who worked there early in the

nineteenth century, gives good reason for the belief that not more than 90 or 100 workpeople were employed during the lifetime of the elder Duesbury, while Hutton in his "History of Derby" says that 70 workpeople were employed in 1790, when the old Derby works was still flourishing.

William Duesbury the first died in 1786, and was succeeded by his son William, who carried on the business till 1795. He then took into partnership Mr. Michael Kean, who had some reputation as a miniature-painter, and the title of the firm became Duesbury and Kean. The second William Duesbury died in the following year, 1796, and Kean shortly afterwards married his widow and continued to manage the business in the joint interests of himself, his wife, and Duesbury's family. Kean appears to have been a clever man, but, apparently as a result of family differences, the partnership of Duesbury and Kean, into which the third William Duesbury had been received, was dissolved about 1811, and Kean left the works. He held already an adjoining plot of land leased in his own name, where he had erected an earthenware factory in 1797, but this business was abandoned in 1799, and the porcelain manufacture was removed thither. This provided more room for the potters' shops and decorating rooms, and between 1811 and 1840, the "Bloor" period, about 200 workpeople were employed when trade was good. The third William Duesbury (Kean's stepson) does not seem to have taken an active part in the management, for he was only twenty-three years of age when the partnership was dissolved, some time between 1809 and 1811. Mr. Robert Bloor, who had been clerk and salesman under the Duesbury-Kean management, took over the works as a going concern in 1811, undertaking to pay certain

small annuities to various members of the different families and a sum of £5,000 in instalments. To carry out this agreement Bloor resorted to the usual device of decorating the accumulated stocks of defective pieces and disposing of them at auction sales in the large towns of England and Ireland. We have mentioned a similar method of doing business in connexion with the Bow factory, and the custom still persists with a certain class of Staffordshire decorating firms, while it may be added that the so-called Derby-Japan patterns are as popular as ever at these auction sales, especially in our seaside resorts and inland watering-places. By the adoption of this popular plan Bloor was enabled to pay off the £5,000 with interest by the end of 1822, but the custom had a pernicious influence on the business, for it encouraged hasty and slip-shod work and was a serious contributory factor in the decline of the Derby factory. The end was hastened when Bloor became mentally deranged in 1828 and remained so till his death in 1846. In the interim the works was managed by Mr. John Thomason, but in 1844, Mr. Clarke, who had married Bloor's granddaughter, took out a statute of lunacy and managed the business in a diffident way till the end of 1848, when, after almost a century of vicissitudes marked by a middle period of prosperity and renown, the old Derby works was finally closed. Mr. Boyle of Fenton, Staffordshire, bought the whole of the plant, stock, moulds and materials, which were removed to his works at Fenton—within a mile of Longton Hall where Duesbury had first ventured on the manufacture of porcelain—but only to be broken up or disposed of within a few years.

When the old Derby works was closed a little enterprise was launched by some of the workpeople in premises

in King Street, Derby, with Mr. Locker, who had been Bloor's chief clerk, as managing partner. This works is still in existence and its proprietor is Mr. Sampson Hancock, whose great-great-grandfather was apprenticed to the first William Duesbury. Derby-Japan patterns following very closely in style and execution the examples of the Bloor period are their best-known products. The factory is of interest from the fidelity with which they have kept alive the old Derby tradition in the most popular of its styles.

The Royal Crown Derby Porcelain Company of the present day was founded in 1876 at a new works in Osmaston Road, which included the site and buildings of the old Derby workhouse. The managing director of this company was Mr. Edward Phillips, who had been a director of the Royal Worcester works, and his active partners were Mr. William Litherland, a well-known dealer in pottery and porcelain in Liverpool, and a Mr. John McInnes. Here, since about 1880, the manufacture of porcelain has been carried on with activity and success, for while many of the old Derby shapes and styles of decoration have been revived, a considerable trade has been developed in richly painted vases, with the usual coloured grounds and fine gilding, pierced egg-shell porcelains comparable with those of Worcester, painted table services and all the usual output of a modern factory catering for a high-class trade. It is said that the Duke of Devonshire assisted the partners to obtain a warrant to prefix the word " Royal " to the title of the firm, which is now known as the " Royal Crown Derby Porcelain Company, Limited."

We may turn with a sigh of relief from this historical account to the consideration of the porcelains made during

the first century, or to be exact during the years from 1756 to 1848, which naturally exhibit a wide range of material qualities and manufacturing skill, as well as widely divergent aims in design and decoration. Changes of popular taste alone would account for much variety, but when we remember how different in training and ideas the four chief proprietors—the two Duesburys, Kean and Bloor—were, the variety of styles followed at Derby becomes understandable, even natural. The first William Duesbury, whose vigorous personality stamps the characteristic Derby work of the eighteenth century, had been trained as a china-decorator and had gained wide and varied experience before he helped to found the Derby factory. We may regard him rather as a shrewd business man, full of activity and enterprise and possessing a keen eye for the popular tastes of his day, than as an artist of striking individuality. In a word he knew what would sell freely and spared no pains to produce it and, what was more, to sell it to advantage. The second William Duesbury had been brought up to the business at Derby, and doubtless received a much better education and a more regular training than his father. His management is distinguished as the finest period of the elaborate painted pieces with rich gilding and coloured grounds, as well as for the finely modelled statuettes and groups which belong to Derby alone, as they were not made from Bow or Chelsea models. Kean was also an artist of sorts, and apparently was mainly responsible for the early Derby-Japan style. Bloor, as salesman or clerk in the factory, seems to have had no training either as artist or workman, so that it cannot be expected that his management would add to the artistic reputation of the factory. The man appears to have been

DERBY

Biscuit figure. "Earth." Modelled by Stephan
Height 7¾ in.

Vase, with panel of "Paris and Œnone" by Robert Askew, after Angelica Kauffman; reverse, a landscape by Z. Boreman
Height 10 in.

Biscuit figure. "Water." Modelled by Stephan
Height 7⅞ in.

Victoria and Albert Museum. *Lent by Herbert Allen, Esq.*

happy in making such porcelains as satisfied the taste of the well-to-do classes in the British Isles, and the low esteem into which the Derby wares of this period have now fallen reflects quite as severely on the taste of the age as on that of Bloor himself. The extent of the trade in the popular Derby-Japan patterns is shown by the fact that in 1817 Mr. Bloor had handbills circulated in the Staffordshire potteries district, undertaking to find employment for "twenty good enamel painters who could paint different Japan patterns, borders, etc."

It is a relief to turn from the porcelains of the early nineteenth century to consider another branch of the earlier activities of the Derby factory, viz. the production of modelled figures, for, in spite of an abundance of models which exemplify the sham classicism and abiding sentimentality of the latter half of the eighteenth century, or rude grotesques without a redeeming feature, such as the well-known "Derby dwarfs," there are a number of fine examples, the masterpiece being, perhaps, the figure of Lord Howe,[1] which may challenge comparison with the famous biscuit figures of Sèvres, both for their artistic skill and taste and for the quality of the porcelain, with its marble-like texture, solid yet translucent, and mellow in tone and not too glossy of surface. The texture of the biscuit figures varies within rather wide limits, and the composition used for the figures varies too, for sometimes it is apparently the ordinary porcelain body which has become stained with handling while it was dusty. Only those who have handled a large number

[1] These portrait statuettes of the best period appear to have been based on engravings after contemporary portraits. The Lord Howe was probably produced in 1794 to commemorate the "Glorious First of June," when Howe gained his great victory over the French fleet off Ushant.

of specimens know how variable the material is, for much of the perfection of any biscuit porcelain depends on hitting the perfect mean in the firing, and the finer the quality of the material the narrower are the limits of temperature within which it must be fired to reach perfection. Biscuit figures are never mentioned in connexion with the Chelsea sales during Sprimont's proprietorship of that factory, but in the 1773 sale of Derby-Chelsea attention is specially drawn to "Biscuit groups and single figures in great abundance, the subjects well chosen, and the modelling accurate." The reader will find an account of these Derby-Chelsea figures in our description of the Chelsea porcelains.

The finest Derby biscuit figures would seem to belong to the later period of Duesbury and Kean, and were probably made between 1790 and 1810, when two or three clever modellers, Spengler, Stephan, and Coffee were employed there. Spengler was a Swiss who came to Derby in 1790 [1] and modelled many groups apparently after the drawings by Angelica Kaufmann, whose pretty quasi-classical compositions were then the height of fashion with the *dilettante*. Of this type there are the well-known companion figures "The Dead Bird," in which the figures of the weeping girl bending over an empty birdcage which is supported by a tree stump, while she holds the bird in her right hand, and of the youth digging the grave, are instinct with the spirit of trivial sentimentality that characterizes so much of the minor art of the period, for they might have been modelled to represent the sentiment of one of Dr. Watt's hymns. Other Spengler examples

[1] Mr. Bemrose published a copy of the agreement between Spengler and the second William Duesbury. See Bemrose, loc cit., pp. 126–9.

taken from the same source might be mentioned, and their titles tell the tale : " Nymphs awakening Cupid by tickling his Ear with a Straw," " Three Nymphs pelting with Flowers a Cupid bound to a Tree," and " A Set of the Elements represented by Groups of Cupids," are the best known of these. Less insipid and more virile is the group known as the " Russian Shepherds," for it displays powers of personal observation, and must be reckoned one of Spengler's best efforts.

Coffee, the third of the trio, appears to have been employed at Derby for a few years after Stephan left the works, and his best-known models are those of rustic figures and animals. His most celebrated figure is that of a young shepherd with dog and sheep. The tradition is that he took a cast of a figure of Adonis, and then disguised it by clothing in order to produce this insipid model.

These Derby biscuit figures in their turn gave rise to the later material known as " Parian," which has been used not only for figure-making but for vases and services also; but this departure has been considered in connexion with the history of modern Worcester porcelain, and of the Staffordshire factories where it was so extensively used.

A fair number of large and medium-sized vases were also made at the Derby factory during the eighteenth century, and they must be briefly described, though they possess little artistic merit. Their dull neo-classic shapes, marbled plinths, heavy uninspired painting, often copied from well-known pictures or engravings or landscapes, and deep gold borders, show no traces of the influence of Chelsea, or of Sèvres or Dresden. The painters might have been unaware of the existence of Oriental decorative art, as their sole aim appears to have been an imitation

of oil-painting as it was practised by the inferior painters of the day, and it is possible that the well-known painter, Wright of Derby, who was at this time settled in Derby, may have influenced the painting done at the china factory.

I venture to borrow a paragraph from Mr. Solon's "Brief History of Old English Porcelain," [1] which accurately defines the value of these Derby vases: "A favourite vase was one in the shape of an inverted bell, resting upon an architectural pedestal, and adorned with rams' heads and acanthus leaves. These accessories, often left in white biscuit, produced a harsh contrast with the dark blue ground of the body. On the front and back the best hand in the works had painted some highly finished landscapes generally in autumn tints. The rest of the vase was veined in blue and grey to imitate marble. No judgment is to be passed here upon the decorative merit of such performances, but no doubt an æsthetic lecturer would fain select one of them as an object lesson of what should be avoided in ceramic art." It may be added that the illustrations given in Mr. Solon's book amply justify his strictures, and they are taken from some of the best-known examples of the period.

PLYMOUTH AND BRISTOL

We have numerous tantalizing notes or hints of various attempts made in England to manufacture true porcelain analogous to that of China from the early years of the eighteenth century. Most of these ventures have left no traces of their existence even in the shape of identifiable specimens, and those that met with some measure

[1] A *Brief History of Old English Porcelain*, p. 105, by M. L. Solon. Bemrose and Son, Ltd., 1903.

of success originated from the experiments of William Cookworthy, and their continuation and expansion at Bristol under the management of Richard Champion, who received considerable financial help and other assistance from some well-known west-country families.

The starting point of this interesting venture is to be found in the establishment of a porcelain factory at Plymouth as the result of a prolonged series of experiments conducted by William Cookworthy, a Quaker druggist residing in that town, who had studied the accounts of Chinese materials and methods sent to France by the Jesuit missionaries, for he mentions the Chinese materials in a letter written in 1745. It is not necessary, even were it possible, to trace the steps by which he discovered the essential minerals in Cornwall, but apparently he had found them and made a series of experiments between 1745 and 1768, as in the latter year he applied for and was granted a patent [1] "for a kind of porcelain newly invented, composed of moorstone or growan, and growan clay, the stone giving the ware transparence and mellowness, and the clay imparting whiteness and infusibility." There is a later memorandum which contains interesting details of his numerous observations and experiments on rocks and clays procured from different districts in Cornwall, and the difficulties encountered before he could manufacture any satisfactory porcelain. Finally, he found that a mixture of moorstone (china stone) and china clay in equal parts by weight gave very good results for the body or porcelain paste, while the china stone from certain quarries could be used without admixture to produce the glaze.

For the glaze he apparently followed what he had

[1] Patents Specifications, No. 898, March 17, 1768.

been able to gather concerning the Chinese methods, roasting together one part by weight of quicklime and two parts of fern ashes, and adding china stone in proportions ranging from ten to twenty times the weight of this roasted mass or frit, while in practice he found the proportion of one of frit to fifteen of stone was most suitable. He tried to adopt the Chinese method in coating the porcelain with glaze before any firing, but he remarks that it is very difficult to distinguish the proper thickness of the coat of glaze in this way, and he preferred to bake the shaped pieces to a soft biscuit state, "so that they would suck," paint them with blue if required, dip them in the glazing mixture which readily dried on the biscuit ware and fire to an intense heat to vitrify the glaze. His memoranda further show that he experimented with several types of kiln, from the north of England (Staffordshire ?) kiln to the "36-hole kiln used by the potters who make brown stone," i.e. the Bristol stoneware potters, and he seems to have been unaware of the fact that this was the type of kiln used at the contemporary porcelain factories of the Continent.

When Cookworthy secured his patent he was sixty-three years of age, and great as his energies were they can hardly have been equal to working out the details of the many intricate problems that awaited solution. The difficulty of deciding on the exact proportion of the rocks and clays when information was still so scanty and the trade was in its infancy, the lack of skilled potters and firemen in a district remote from the established centres of manufacture, and how to conduct the firing so that the porcelain should be brought from the ovens with a clear, bright surface and unstained by smoke—all these problems seem to have been but imperfectly solved at

PLYMOUTH

Frederick the Great. White, smoke-stained
Height $7\frac{1}{8}$ in.

Sweetmeat Dish on base of Shells and Coral
Height $2\frac{7}{8}$ in., width 5 in.

Shepherdess. White, with fine gilding
Height $6\frac{3}{4}$ in.

Schreiber Collection, Victoria and Albert Museum.

Plymouth, so that the works was abandoned and the business transferred to Bristol in 1770, where, under the management of Richard Champion, who had abundant youthful energy, it attained great fame as the Bristol porcelain works.

The existing specimens of Plymouth porcelain are not very numerous, but fortunately for the student they are well represented in the collections in the British Museum and the Victoria and Albert Museum, the latter of which contains the Prideaux Collection as well as a number of examples in the Schreiber Gift. They may be grouped into three classes roughly following the successive developments in the history of the enterprise :

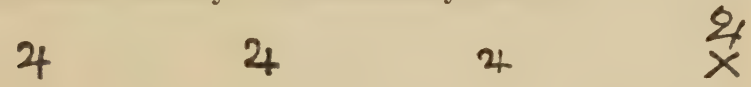
White pieces.—These comprise a few cups generally of oval shape with applied leaf ornament modelled in low relief, but the commonest examples are salt-cellars of shell shape mounted on stands built up of smaller shells and corals ; such pieces are not very skilfully made or modelled and are often smoke-stained. There are several white statuettes in the Schreiber Collection ; a small one described as "Frederick the Great," is indifferently modelled and deeply smoke-stained. Two larger figures, a gardener and his wife under *bocages*, have the quality of Plymouth porcelain, but the modelling and execution differentiates them from the usual early pieces. The smoke stain imparts a warm grey tone to the glaze.

Pieces decorated with painting in underglaze blue.—The same shapes occur, and mugs, cups, saucers, sauce-boats, and shell forms are usual. The blue pigment is generally very dark, quite blackish

where thickly applied, and it is often "run" and streaky. Cookworthy is believed to have invented a method of producing cobalt oxide from the Cornish ore, but it cannot be said that his underglaze blue was remarkably good.

Enamelled pieces.—The forms of useful ware already mentioned, together with plates, teapots, vases, and a few figures are known with enamel decorations usually in scattered flowers. Many of the shapes appear to have been adapted from Oriental models, though the decoration with flowers, butterflies and birds in bright enamel-colours is more reminiscent of an early Chelsea style. A Frenchman from Sèvres, whose name is variously spelt Sequoi, Soqui, or Le Quoi, is supposed to have had charge of the decoration. As a whole the examples with decoration in enamel-colours are the most successful productions of the Plymouth factory. A fine set of Plymouth figures, "The Four Continents," marks the best work of their period for they are well modelled and set up; fine examples are preserved in the British Museum and the Victoria and Albert Museum. It is not always possible to decide whether any particular example was made at Plymouth or at Bristol, for the models and moulds were probably transferred on the removal of the business to that town. It may be added that there are no known examples of the use of coloured grounds at Plymouth, though something of the kind was attempted, but apparently at Bristol.

Marks: Chaffers recorded an inscription "W. Cookworthy's factory, Plymouth," and there is a piece so marked in the Plymouth Museum. Many examples are unmarked, and where a mark occurs it is usually in the form of the alchemical symbol for tin, which resembles the Arabic numerals 2 and 4 conjoined. This is found in underglaze blue on the blue and white pieces, and in red or reddish brown overglaze on the enamelled pieces. A few pieces, where gold was sparingly used in the decoration, have this mark in gold, but it is thought that these were made at the Bristol factory of Cookworthy and Co.:



BRISTOL

Before the removal of Cookworthy's porcelain manufacture from Plymouth and its establishment at Bristol, which gave birth to the renowned Bristol porcelain made between 1770 and 1781, there were some earlier attempts at porcelain-making in the town. This was very natural in a place with such extensive overseas trade concentrated in a centre which was the great nexus of communication between the west of England and South Wales and London, as well as with the rising towns of the north Bristol had for many years been an important centre of pottery-making, as for more than a century before this time stone-ware and delft factories had been actively at work; and experimental work in porcelain was also carried on. Mr. Owen long ago drew attention to the statements of Dr. Richard Pococke, Bishop of Meath and Ossory [1]—

[1] *Dr. Pococke's Travels Through England During the Years* 1750–1751, Vol. 1, p. 159. Two volumes. Camden Society, 1888.

where, writing from Bristol on November 2, 1750, he referred to the "soapy rock from Lizard Point being used at Lowris China House, set up in a glass house by one of the principal of the manufacture at Lime House which failed." The name of this experimental factory has been corrected by Mr. W. J. Pountney in his recent work "Old Bristol Potteries," to "Lowdin's," and he also states that the site became a dock over a hundred years ago. All who are interested on this point may be recommended to read Mr. Pountney's book. The best-known relics from this venture are the "sauce-boats, adorned with reliefs of festoons, which sell for sixteen shillings a pair," mentioned by Dr. Pococke; all students of English porcelain are familiar with the examples in the collections of the British Museum and the Victoria and Albert Museum. It should be noted that sauce-boats of similar shape were made at Bow and other early factories, for the shape appears to have been copied from silversmiths' work, in which also it is well known. A few small white figures some 6 or 7 inches in height were also made at this factory, and Mr. Pountney illustrates one of a pair which bear the mark "Bristoll 1750," in raised letters at the back, and states that "these figures were recently found on a dresser in a kitchen in Dublin."

While it is probable that there were other attempts at porcelain-making than this little affair, we have no reliable information except such as relates to the Bristol porcelain works in which Richard Champion was such an active and important a figure. It does not seem to have ever been clearly explained why Cookworthy removed his factory from Plymouth to Bristol, except that Bristol was a larger and more important port, and from its easier

access to London, South Wales and the growing towns of middle and northern England, it naturally offered advantages over the Devon town. But, Cookworthy was advancing in years, and, in 1773, when he had assigned his patent rights to Champion, appears to have been in failing health, though he lived to 1780. Champion certainly acted as manager or proprietor of the Bristol works from 1773 to 1781, and from the beginning he introduced the name "The Bristol China Manufactory." Here he produced the best specimens of hard-paste porcelain that have been made in England, and as they display considerable artistic merit specimens command high prices now, for they rank in market value with those of Chelsea and old Worcester. The Bristol porcelains of this period prove that the factory had a rich and varied output, for they include an abundance of fine table ware, a number of important vases and many interesting, gaily decorated figures. Special mention should also be made of the "biscuit" medallions. These are circular or oval plaques in two sizes, about 3 inches and about 6 inches in diameter. Some examples of the larger size bear an embossed coat of arms or a portrait in relief with ribands and an encircling wreath of delicately modelled flowers. Such choice examples of craftsmanship are usually in pure "biscuit" porcelain, but one or two have the arms picked out in dead gold. A number of existing specimens have been recorded by Owen and subsequent writers, and excellent examples are exhibited in the British Museum and elsewhere.

The catalogue of the 1780 sale held by the proprietors mentions "Elegant Patterns in Desert Services, Tea and Coffee Equipages, Cabinet and Caudle Cups," and probably these formed much the larger proportion of the ordinary

work of the factory. A variety of patterns and colour schemes were used, and though the adapted Meissen styles predominate some of the patterns recall those of the Rouen faïence, while an embossed " pine cone " or " scale " pattern was also freely used, as on other contemporary English and European porcelains. A favourite decoration which was extensively used on the table ware consists of rather heavy festoons of green laurel, and with its reticent gilding it gives a style which is particularly referable to Bristol. This green is the only enamel-colour that fired to a glossy surface on the refractory glaze in use, while it is so brilliant and transparent as well as so freely used that it might almost serve as a means of identification. Another style frequently mentioned in the sale catalogues displays festoons of green laurel enclosing medallions with a chocolate ground which bear paintings of antique subjects *en grisaille*. Typical specimens in the British Museum are believed to have been painted by Henry Bone [1] during his connexion with the Bristol factory, while the same collection has examples of his figure-painting on small rectangular slabs of porcelain.

Some elaborate tea services serve to recall Edmund Burke's political connexions with Bristol. One was made for Burke in 1774 as a present for the wife of Mr. Joseph Smith, at whose house he had resided during the election contest of that year. The pieces are decorated in the Dresden style with festoons in green laurel, and with slighter ornament in gold. The medallions bear the arms of the family and the lady's initials (S.S.) in tiny flowers. A more ambitious service made during the same year was presented

[1] Henry Bone, R.A., b. Truro, 1755, said to have worked for Cookworthy at Plymouth. Painted at the Bristol works till 1779, when he removed to London and produced many celebrated copies in enamel of famous paintings. See Bryan's *Dictionary of Painters*, 1903.

to Mrs. Burke by Champion and his wife. The central feature of the design is a pedestal bearing a shield emblazoned with the arms of Burke impaling Nugent, above is a figure of Hymen with a torch, and as supporters two figures, Liberty holding a Phrygian cap on a spear and a shield with the gorgon's head, and Plenty with a cornucopia. In addition there are wreaths of roses, scales of justice, and hands of friendship clasping a caduceus ; the whole forming as unsatisfactory a decoration as could well be imagined.

A number of well-modelled and prettily decorated figures were made at the Bristol factory, some of them apparently in close imitation of the popular Meissen figures. Groups representing "The Four Seasons" and "The Elements," as classic figures about 10 inches high are finely conceived and well made, though they are often a little distorted from inefficient "propping" for the firing process. Many smaller figures $4\frac{1}{2}$ or 5 inches high were also made in sets or series, such as the "Rustic Seasons" and the "Music Figures." Some of these figures appear only to have been made at Bristol, but many of them are similar to figures made at Chelsea, Bow, or Derby, though they may often be distinguished from these by the cold glitter of the Bristol glaze and the dryness of the enamel-colours.

A few important vases of considerable size also serve to mark the activities and ambitions of the Bristol potters, and there can be no doubt of the origin of the best-known examples, as many of them remained in possession of the Fry family from the time of their manufacture. Such vases are hexagonal in shape and are about a foot high, or with the covers about 16 inches complete. The shape is obviously an Oriental one, but in the decorations there is a mixture of Oriental motives with others derived

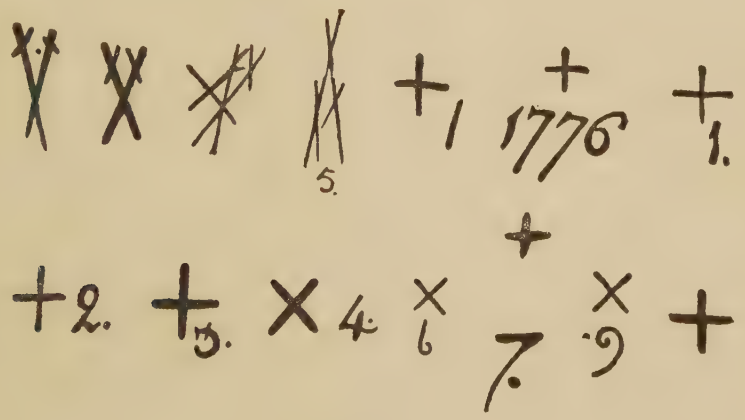
from Meissen. Thus, there are examples painted with the popular exotic birds while in others the shape is somewhat disguised by the application of modelled masks, festoons of flowers, bows of ribbon or large leaves springing from the base or hanging down the angles and across the panels. The Schreiber Collection boasts a good example of this type with painted birds, but the palm must be awarded to a specimen in the British Museum, with a splendid yellow enamel ground (finer and richer in quality than the yellow grounds of Worcester and Derby), and skilfully drawn sprays of conventional foliage in a warm purple brown. This latter vase is also decorated with the applied masks and modelled festoons, and is the finest example known to me.

It is difficult to estimate aright the various causes contributory to the cessation of the Bristol porcelain works, but the rapidly developing industries of the north of England, for which Liverpool was the natural port, diverted much trade from Bristol and South Wales temporarily, and the expansion of the pottery industry in North Staffordshire must also have been an important factor in the situation, for the Trent and Mersey Navigation, as the Staffordshire canal was called, took the traffic from the old packhorse ways and the Severn "trows." Ironbridge, Bewdley, and Stourport suffered eclipse, and all the pottery and porcelain factories of the south of England shivered in the blasts of this formidable competition.

Probably from about 1778 Champion contemplated the sale of his factory and the patent rights, and in 1781 he sold the latter to a company of seven prominent Staffordshire potters, who commenced to manufacture porcelain at Tunstall. He removed to Staffordshire in November, 1781, presumably to instruct these assignees in his methods,

but he left again in April, 1782, when Burke secured him the appointment of Deputy-Paymaster of the Forces. He only held this post for a few months, April to July, 1782, though he secured it again under the Coalition Ministry of 1783. He emigrated to America in October, 1784, and died at Rocky Branch, near Camden, South Carolina, in October, 1791, when he was only forty-eight years of age.

Marks: The most usual mark on Champion's Bristol porcelain is a cross, which may be incised in the paste, painted in blue, generally over the glaze, and also in gold over the glaze. Another mark is the letter B. These marks are often accompanied by a numeral, in gold or colour, which is supposed to be the distinguishing mark of the decorator. Where a sham Meissen mark was used it is commonly in underglaze blue, and is sometimes partly disguised by other marks painted over the glaze. The alchemical symbol for tin used by Cookworthy at Plymouth is supposed to mark the work at the Bristol factory while it belonged to Cookworthy and Co. Such Bristol pieces are more richly decorated than the Plymouth specimens, and the mark is traced in gold:



CHAPTER XI

ENGLISH PORCELAINS—(*continued*)

CAUGHLEY AND COALPORT

REFERENCE has already been made to the porcelain works at Caughley in the account of the early years of Chamberlain's Worcester factory, for porcelain, made and sometimes painted in underglaze blue, was brought from this Caughley works to receive an elaborate decoration at Worcester. The works where this porcelain was made has long since vanished, though its site is still known as "Factory Field." It appears to have been founded as an earthenware factory by a potter named Gallimore, but Thomas Turner, who had been employed as an engraver at Worcester, acquired an interest in the works, in or about 1772, and is said to have brought with him some copper plates which he had engraved at Worcester in the styles in vogue there. Certainly from this time the little factory at Caughley—for it was never a great affair—was noted for the excellence of its blue printed china and earthenware.

The earliest English transfer-printing was onglaze work in black, red, or purple, whether it was executed at Bow, Battersea, Chelsea, Worcester, or Liverpool. Printing in underglaze colours proved much more difficult, for at first blue appears to have been the only colour of which the existing engravings would carry a sufficient body to be effective under the fired glaze.

Waiving the claims of Caughley to be the original home of printing in underglaze blue the factory will always be

remembered by two patterns devised there, obviously from Chinese sources, that have proved more popular than any other half-dozen patterns combined, if we exclude the famous "onion" pattern of Meissen. The Willow Pattern and the Broseley Dragon must have been engraved on as many copper plates as would have sheathed many an old battleship, for their vogue is perennial, and it would not be easy to mention offhand any porcelain or pottery works in the British Isles or in America where they have not been used. Thomas Minton, the founder of the world-famous Minton factory at Stoke-on-Trent, served his apprenticeship as an engraver at the Caughley works before he settled in Staffordshire, where he was first an engraver and then a highly successful manufacturer.

It should be stated that while both Caughley and Worcester were busily imitating the Oriental blue and white porcelain the Worcester examples have caught the Oriental quality more nearly. The Caughley porcelain is whiter and more translucent than that of Worcester in body and glaze, while the underglaze blue is also brighter, so that it presents less of that subtle harmony which makes fine Chinese blue and white so precious in quality. But the very brightness of the colour and the sharpness of its engraving rapidly popularized the Caughley porcelain, and the trade grew so quickly that Turner opened a London warehouse, known as the "Salopian China Warehouse," at 5 Portugal Street, Lincoln's Inn Fields, about 1780.[1] At that time Turner is said to have visited France, and to have brought back several artists and workmen from some of the French factories. Whether this be so or

[1] I remember seeing the inscription "Salopian China Warehouse" in large letters on a house in process of demolition in Portugal Street, some twenty years ago.

not, rich gilding made its appearance on the Caughley porcelains about this date, and there is one well-known style of decoration where the groundwork of some of the floral scrolls is painted in underglaze blue with the finer details worked out in gold. The blue appears as bands or floral scrolls with more delicate sprays of foliage traced in gold springing from or enclosing the blue. Other Caughley pieces bear painted landscapes or floral designs with sprays and birds, generally in onglaze colours, and such examples recall the painting on contemporary Derby porcelain. Mr. Jewitt states that the Derby flower-painter Withers, who painted the well-known Rodney jug at Derby, worked at Caughley about 1795, while Thomas Martin Randall, an apprentice, and afterwards a famous bird-painter at Caughley, migrated to Derby and to other factories.

Turner retired from business in 1799, and the works was sold to John Rose, the proprietor of the Coalport china works, whose history must be traced, as he was almost as important a figure at this period as Duesbury of Derby had been a generation earlier. John Rose may have been apprenticed at Caughley, for he appears to have left that works about 1780 to set up a little factory of his own at Jackfield on the banks of the Severn. The site of this works is now covered by a portion of the tile works of Craven, Dunnill and Company, and as this business has recently been acquired by Mr. Bruff, the principal proprietor of the present Coalport china works, the properties are once more united. Little is known of the wares he made at Jackfield, for there is nothing to distinguish them from those made at Caughley, and in all probability the same mark was used. About 1790 John Rose removed to Coalport, a mile lower down the river, and on the opposite bank, where

COALPORT

Plate
Diameter 10 in.

Victoria and Albert Museum.

Plate, with apple-green border
Diameter 9¼ in.

a newly opened canal served for the carriage of coal from the collieries at Madeley Wood to the banks of the Severn, and this colliery also provided an excellent fireclay for the saggers and firebricks of the ovens and kilns. A small pottery works had already been established here by Thomas Rose (John Rose's brother) and partners, the firm being "Anstice, Rose and Horton." The two factories were carried on independently for some time, though they were only separated by the canal, but the enterprising John Rose soon amalgamated the businesses, and in 1799 he purchased the Caughley works where he had formerly been employed.

This consolidated business at Coalport was successful from its inception and soon had a considerable output, principally in the old Caughley shapes and patterns. Mr. Rose had more ambitious aims, however, for he turned his attention to the imitation of Sèvres and Meissen porcelains, like every ambitious porcelain-maker of the time in England. The situation of the Coalport works in one of the most picturesque parts of the Severn valley, with a fine wild flora and an abundance of birds and ground game, served as an additional attraction for the painters of other factories, so that men came from Worcester, Derby, and the Staffordshire potteries, skilled in the knowledge and methods of the older earthenware and china factories. The deep mazarine blue of Derby which had doubtless been derived from the royal blue of Chelsea, soon made its appearance at Coalport, where it has been produced with rare perfection from that day to this. The elaborate raised flower work of the older factories also appeared in full vigour, and Coalport quickly produced wares in all the successful styles of the earlier English factories. Mr. Rose displayed a

striking instance of his enterprise when he journeyed into South Wales and prevailed on Billingsley and Walker to leave Nantgarw and settle at Coalport to make their famous glassy porcelain for him. These absurdly overrated arcanists were no more successful at Coalport than they had been elsewhere, and their process was soon abandoned as too uncertain and therefore too costly for a shrewd, practical man like John Rose. It seems probable that the pieces made at Coalport from their receipt bore the impressed mark "Nantgarw" in the paste.

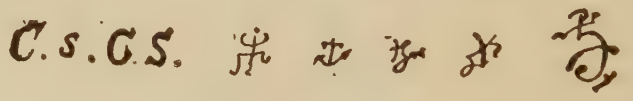
Another instance of Rose's boundless enterprise is shown in his introduction of a leadless glaze, for which he was awarded the "Isis" Gold Medal of the Society of Arts in 1820. This glaze had a felspathic basis like the glaze of true porcelain, but by the addition of a large proportion of borax and some soda and potash it was fusible at a much lower temperature. For decorative purposes it was equal to the glaze of the old soft-paste porcelain of Sèvres, for the enamel-colours sank into the glaze and became incorporated with it during the kiln firing, just as they did with a soft lead glaze. At the same time he introduced a pure felspar, found in the hills about Minsterley in Shropshire, into the body of his porcelain, following the innovations of Spode, and examples of this ware are often met with bearing the inscription "Coalport Improved Feltspar Porcelain." These improvements in the technical qualities of his porcelain were only a prelude to the introduction of fine coloured grounds like those of Sèvres and Chelsea. Costly experiments were undertaken to produce the famous Sèvres turquoise. At first only a pale and feeble imitation known as celeste, a colour still largely used in English and other factories, was obtained, though finally

a much better colour appeared, but even this never equalled its famous prototype. More complete success rewarded the efforts to rediscover the coveted rose-Dubarry or rose-Pompadour ground, as in 1850 this colour appeared for the first time on English porcelain, for the Coalport colour marks a distinct advance on the claret colour of Chelsea or the pink ground used at Derby.

These innovations and discoveries bought great reputation to the Coalport works, and they were honoured by a commission from Her Majesty Queen Victoria to prepare a rich dessert service for presentation to the Emperor Nicholas I of Russia. The commission for this service was given to Messrs. Daniell, who acted as London agents for the Coalport works in 1845, and the service was exhibited, with other costly services, in the International Exhibition of 1851. The pieces of this service carried deep borders of mazarine blue with reserved white compartments charged with enamelled and gilded representations of various orders of the Russian Empire, and had a gradooned edge heavily gilt. A specimen plate of this service is preserved in the Victoria and Albert Museum, with other examples of the Coalport porcelain of the period. John Rose did not live to witness these tributes to the success of his efforts, as he died in 1841 when the business was in the full tide of its early prosperity and activity. The enterprise was continued under the old title of John Rose and Co. by his nephew W. F. Rose, and Mr. William Pugh. In 1862 William Pugh became sole proprietor of the business and continued so to his death in 1875. Shortly afterwards the business was thrown into Chancery by Pugh's executors, and a receiver was appointed to manage the factory, during whose regime much of the old stock

was decorated summarily and sold off. The fortunes of the factory were at a low ebb when it was acquired by the Coalport China Company, who have carried on the business with great vigour and enterprise, so that it still flourishes as one of the important English porcelain factories.

Marks : The marks usually attributed to the works at Caughley are the letters C for Caughley, or S for Salopian, but various marks of anchors or crossed swords are also found, and Mr. Hobson speaks of the name SALOPIAN impressed, as well as Arabic numerals simulating Chinese marks :

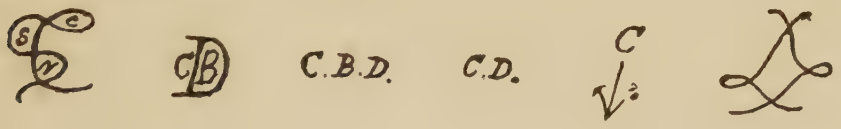


The early Coalport marks are very varied, though some bear the word COALPORT, and are not open to doubt. Some of the elaborate painted vases bear an imitation of the crossed L's of the old Sèvres porcelain. From 1799 combinations of C D and C B D for Coalbrookdale, near which the factory is situated, appear, and on later pieces these marks were continued as well as the complete inscription—

JOHN ROSE & Co.
COLEBROOK DALE
1350.

The mark of the "Improved Feltspar Porcelain" has already been mentioned, and many specimens of the finer services bear the name of the London agents, DANIELL, LONDON, on a garter enclosing the initials C B D. A rarer and more interesting mark, probably on early pieces, might at first sight be mistaken for the contraction &, but on closer examination is found to consist of the letters C and S conjoined for Coalport, Salop, and in the bows are the small written letters C, S, and N, denoting Caughley,

Swansea, and Nantgarw, the factories successively absorbed by Coalport:



WILLIAM BILLINGSLEY AND HIS ASSOCIATES

The English porcelain works may have proved a happy hunting ground for a few of the wandering arcanists and secret-mongers from various Continental factories, but we produced a typical representative of the genus in William Billingsley, of whom we first hear when he was apprenticed to the proprietors of the Derby factory in 1774. Here he was trained as a flower-painter and gained a reputation for his skill and rapidity of hand which has been the theme of much laudatory appreciation from various writers on English porcelain. He might, doubtless, have lived in ease and comfort in the practice of his calling at Derby but an unkind fate tempted him with the prospect of reviving the beauties of the soft-paste glassy porcelain, a material which had been all but abandoned in England in favour of the more manageable bodies from which our modern English porcelain has been perfected. At Derby, where he seems to have succeeded Withers as principal flower-painter about 1784, he came into intimate contact with such of the old Chelsea workmen as had removed to Derby. He became specially friendly with one of them, Zachariah Boreman, the landscape-painter, and it is asserted that he and Boreman built a kiln in the house where one of them resided, and experimented either in painting or

in making porcelain.[1] Probably they worked throughout the night at this kiln besides working in the daytime at the regular factory, and this may have intensified in Billingsley that intractable disposition of which we hear so much. He left the Derby factory in 1796 to embark on his chequered career as a china-maker, in which, from first to last, as much money and effort of his own and other people's must have been expended as would with sensible management and steady application have built up a business of the first rank. Boreman left Derby in 1794, returning to London to work as an enameller for the trade, while Billingsley removed to Pinxton in 1796 to commence the manufacture of porcelain in partnership with a Mr. John Coke.

Pinxton is situated near Alfreton, on the eastern borders of Derbyshire, and Mr. Coke had already built a factory from Billingsley's plans, and now found the money for conducting the business. Hither Billingsley removed with some of his workmates from Derby, who were willing to join in the venture, and threw himself vigorously into the practical management of the concern, for there are but few examples of his painting on Pinxton china, though a pair of ice-pails in the Victoria and Albert Museum are believed to have been painted by him. The painting on the accepted specimens is ordinary trade work done by other painters, which takes the form of landscapes in soft and somewhat pale but harmonious colours, which recall in their style the work of Zachariah Boreman. The majority of the accepted specimens, for most of those which may reasonably be ascribed to the factory are unmarked, are indifferently potted and fired, the obvious signs of imperfect manufacture. There are few examples of outstanding merit,

[1] Haslem's *Old Derby China Factory*, p. 50.

and nothing which could have rivalled the best productions of Derby, for the only ground colour known in Pinxton china is the canary yellow for which the parent works was famed. We can well understand that gold was little used, and the edging of the pieces and the lining on knobs and handles is usually in blue or red. Rightly or wrongly the best specimens of the Pinxton china are attributed to the period of Billingsley's management, and they proclaim their affiliation to the Derby pieces, as we should expect.

Specimens reasonably attributed to the factory are generally unmarked. A "P" written in red overglaze is the most probable mark, and Jewitt mentions a teapot with the word Pinxton written in gold inside the lid.

We may complete the history of the Pinxton works in a few words. After Billingsley's departure in 1801 a more opaque china was manufactured, for no doubt Billingsley tried to preserve the secret of his mixture and did not leave his receipts, and the decoration, for which a painter named Cutts was responsible, is very poor and slight. The pieces usually bear landscapes of local scenery or well-known picturesque views of Derbyshire in colours or in a single colour—brown, black, or purple. There is quite a little collection of these pieces in the Derby Museum and well-known examples of the Pinxton porcelains made by Billingsley are in the British Museum and the Victoria and Albert Museum.

Billingsley next appears at the town of Mansfield, Notts, which is only seven miles from Pinxton, and here he had a workshop and a kiln where a few associates, who still clung to him, assisted him in the decoration of such white

china as he could procure from other factories, and there are a few specimens marked "Billingsley, Mansfield." Two of these, a covered cup, richly gilt, and a large jug painted with a landscape in monochrome, are preserved in the Cardiff Museum.

He cannot have remained at Mansfield more than a year or two, and during that time his wife returned to her family and left him with his two young daughters, Sarah and Lavinia, who had been already trained to the decorating trade and began to assist in his operations. He next appears at Torksey, or Torksea, some seven miles from Gainsborough, Lincolnshire, where another little venture in porcelain-making occupied him during the next five years (1803–8). Then, once more involved in debt and dunned by creditors, he seems to have wandered away with his family to the factories in the Severn valley, passing under an assumed name, "Beeley," or some other, and doubtless hoping to make a fresh start in life.

The exact course of their wanderings is not known, but for a time the little company seems to have halted at Worcester, as in 1811 Billingsley and George Walker, his son-in-law, were engaged by the firm of Barr, Flight and Barr, for whom Walker is said to have built one of his special kilns for enamelling. Billingsley received no encouragement in the use of his porcelain body, as no doubt the firm considered they were well provided in that respect, so he and Walker apparently broke their engagement in 1813 and are next heard of at Nantgarw, a secluded Welsh village in the vicinity of Pontypridd, and some eight miles from Cardiff, where a kiln, or perhaps two, were built and the manufacture of Billingsley's porcelain once more commenced. In this out-of-the-way place Billingsley no

SWANSEA

Plate. Mark: "Swansea" and trident impressed
Diameter 8½ in.

Schreiber Collection, Victoria and Albert Museum.

NANTGARW

Plate. Border of bright cobalt blue with floral decoration in gold, and reserved panels painted in colours
Diameter 9¼ in.

doubt hoped to secure a respite from his creditors until he should be in a position to repay what he owed. Report says that he possessed about £250 in cash when he settled here—a pitifully small sum for such an enterprise as he contemplated.

The Nantgarw works stood on the banks of the Glamorganshire canal, which was another reason for the choice of site; but as it was only carried on for some five or six years, and was evidently a very small factory where much of the ware was spoilt in the firing, the production cannot have been great. Collectors have shown such an appreciation of this porcelain that it has won a reputation far beyond its merits, so much so that it has received the unwelcome attentions of forgers, even in France and Germany, and more reputed specimens are in existence after the lapse of a century than could possibly have been made there.

The reader will understand that it would be impossible for me to join in the pæans of praise that have been raised by many writers and collectors over the porcelain of Nantgarw. It can be compared only with the soft-paste porcelains made in some of the smaller French factories, and it is high time that it should be recognized as the ill-starred production of a few men who were neither particularly intelligent nor skilful, who were not prepared to move with the times, and who went through an inordinate amount of tribulation, grasping at the skirts of a mocking fate which remained for ever just beyond their reach. Could Billingsley have learnt to manufacture porcelain with skill comparable to that shown in his painting, he might have become as famous and successful as he saw himself in his dreams!

When Billingsley and his company had only been settled at Nantgarw for about a year they went to Swansea at the invitation of Mr. Dillwyn, the proprietor of the Cambrian pottery there, where kilns were erected from their plans, and between 1814 and 1817 a regular manufacture of the porcelain was carried on. But a sudden blow put a stop to these efforts when Mr. Dillwyn was apparently surprised by a notice from Messrs. Barr, Flight and Barr of Worcester, charging Billingsley (Beeley) and Walker with having clandestinely left an engagement at their works, and forbidding him to employ them.

Billingsley and Walker then returned to Nantgarw and Dillwyn assigned his porcelain business to Bevington and Co., who continued it to 1820, but part of the plant, moulds, etc., were bought by Mr. John Rose, of Coalport, as he had already bought those of Nantgarw, in 1819, when he persuaded Billingsley and Walker to transport their secrets to his factory.

The Nantgarw porcelain certainly represents Billingsley's best efforts, both as a china-maker and as a decorator. It is distinguished by its marked translucence and its soft and luscious appearance, no less than by its skilful flower-painting, and could it have been manufactured with any reasonable degree of certainty a great business might have grown up there. There must always have been considerable doubt as to the executant of much of the decoration, for Mortlock, the famous London dealer, was anxious to secure all that he could get in the white so that he might have it painted in his own styles in London, and we hear of a few painters who worked at Nantgarw besides Billingsley, W. W. Young, Latham and Pegg, being the principal ones, the last named having come to Billingsley from the Derby

factory in 1817, but both he and Latham left in 1819. All these men were flower-painters, so naturally the decoration of the Nantgarw porcelains takes the form of elaborate and often extremely skilful paintings of flowers and fruit, and is cleverly but not heavily gilded on the edges and embossed borders. Plates and tea ware seem to have been the only articles made at Nantgarw, though a few vases have been attributed to the factory on what appears to me insufficient evidence. Many, perhaps the majority, of the existing examples of porcelain made at the factory seem to have been decorated in London by the various painters who worked for Mortlock and other dealers. I believe that much of it was carried out by Robbins and Randall, who were both associated with Billingsley at several of the factories where he worked, and at this time carried on decorating workshops at Spa Fields, Clerkenwell, where they executed enamelling and gilding on porcelains, both English and foreign, sent to them for that purpose by various London dealers. In this way they could always secure porcelains to work on, and if one source of supply failed they seem quickly to have discovered another. It is more than likely that there are treasured examples of "old Sèvres porcelain" in existence which are merely decorations carried out by these men on Nantgarw china.

The general factory marks are the word NANT-GARW and the same name with the two letters C W (probably for "china works") below it, impressed in the paste, and apparently the same impressed mark was used by them on the porcelain made under their direction at Swansea between 1814 and 1817. Forgery is, however, rife, as genuine examples command high prices, and the mark Nantgarw in red on the glaze is to be regarded with suspicion.

SWANSEA

When Billingsley and his comrades from Nantgarw left that place the first time in 1814, at the invitation of Dillwyn of Swansea, they set up their kilns on land adjacent to his Cambrian works where the Dillwyn family had carried on the manufacture of earthenwares of various kinds from about 1765–67. Mr. Dillwyn financed the venture naturally, as it appears to have been undertaken at his suggestion, and after the losses occasioned in their early essays he introduced a different and more refractory body which was less sensitive as to its exact firing point. The Nantgarw potters left Swansea and returned to Nantgarw in 1817, but porcelain was made for a few years longer, probably to 1824, by Bevington and Co., who took over Dillwyn's business. Thus there are two well-marked varieties of Swansea porcelain: the glassy porcelain, exactly like that of Nantgarw (and often bearing that mark), and a harder, duller and less translucent ware, which sometimes possesses a distinctly green tinge when held up to the light. This second body is said to have been hardened by the addition of soapstone, so that it has been compared in appearance to the early Worcester body; when fractured it shows a closer texture than the granular china of the first period. The later porcelain made by Bevington, say from 1817 to 1824, is distinguished by the use of a peculiarly dead-white glaze.[1]

Throughout its history the Swansea porcelain works seems to have relied on flower-painting almost as much as the factory at Nantgarw, but many painters were employed there whose names are never heard of in connexion with

[1] See Turner's *Ceramics of Swansea and Nantgarw*, p. 72. This book is indispensable for the history of these factories, though it is more enthusiastic than critical.

Nantgarw. Among these are Pollard, whose paintings of wild flowers have many admirers; Morris, a pupil of Billingsley; Young, the Swansea painter who had assisted Billingsley with money at Nantgarw, and who seems to have copied his flowers and plants from the illustrations to botanical works, sometimes inscribing the botanical names under the pieces; while Thomas Baxter, who was so well known at Worcester, painted landscapes and figure subjects.

Modelled pieces with raised flowers were also made for a time, though not many specimens are now known, and a few biscuit porcelains, all of which are believed to have been the work of a modeller named Goodsby who had worked at Derby. Some of the pieces of table ware, especially the plates and dishes, have ornamental borders modelled in low relief, and such pieces are found marked either "Nantgarw" or "Swansea," though one is inclined to think they are more likely to have been made at the latter factory.

Marks: The first mark used on the porcelain was SWANSEA impressed in the paste. To this a trident, also impressed, was added, from 1817 to mark the supposed improvements in the body when what we have called the "second body" was introduced. The word Swansea is also found, both in Roman and italic letters, in red over the glaze, in brown, in blue and in gold. The names Dillwyn and Co., and Bevington and Co. are also known.

Billingsley must have been an old and broken man, physically, when he again found himself in the Severn valley, once more working at the Coalport factory, where he had passed through a few years before full of hopes

and ambitions. For some time he battled on again with his porcelain, this time under the direct eye of Mr. John Rose, a man who understood the business and knew what he wanted. But the special porcelain seems to have proved as difficult to manufacture as ever and the process was abandoned in a few years as too troublesome and costly. Such porcelain as was made at Coalport from this receipt probably had the word "Nantgarw" impressed in the paste and is not to be distinguished from that made by Billingsley in South Wales.

Billingsley died at Coalport and was buried there in 1828, and it is unlikely that his receipts or his methods have been used since that date.

STAFFORDSHIRE

During the period when the first experiments in porcelain-making in England were being carried on in the outskirts of London, the potters of North Staffordshire were sedulously perfecting their cream-coloured earthenware, which was to become one of the staple productions of the potters of the Western world, while, as a substitute for Oriental china, they produced the light and distinctive Staffordshire "salt glaze," a material with some charming qualities, but quite unable to maintain its position as a rival with that material when once the knowledge of English porcelain made its way into the district.

For a considerable time fame and fortune waited on the industrious and capable men who pursued the path of native development, and the glassy porcelain made by Littler at Longton Hall, and the short-lived attempt to manufacture hard porcelain at the New Hall factory, by

the company of Staffordshire potters who purchased the patent rights of Richard Champion at the close of his Bristol factory in 1781, had little or no influence on the work of their contemporaries. Incidentally it may be remarked that it would be difficult to find two kinds of porcelain more unlike each other than the specimens we possess of the ware of these two factories, either in material or decoration, for if Longton Hall bears some resemblance to the inferior pieces of old Chelsea, the New Hall porcelains carried on the hardest and dryest styles of Bristol.

LONGTON HALL (1752–58)

The history of this first definite attempt to make porcelain in Staffordshire is soon related, as we do not possess a single specimen which would stamp it as the work of a well-established factory, and we have definite evidence that it was only carried on for about six years, and was never a flourishing business. In addition to the known specimens of Littler's porcelain we are dependent for our knowledge on what we can glean from the few advertisements of the Longton Hall porcelains collected by Mr. Nightingale and published in his collection of documents relative to the history of our early porcelain factories. The name of William Littler occurs in almost every one of these advertisements and as he was a salt-glaze potter of repute for his innovations we know something of his history apart from his porcelain-making.

The information given by Simeon Shaw,[1] the assiduous collector of the gossip of the district, was probably obtained

[1] Shaw's *History of the Rise and Progress of the Staffordshire Potteries*, pp. 168 and 198.

from old workmen who had known Littler, so that we may summarize it here.

" William Littler and his brother-in-law, Aaron Wedgwood, first introduced the use of cobalt in the manufacture of Staffs salt-glazed ware."

If this be true then Littler helped to produce the first blue salt-glazed pieces, i.e. those covered with a blue glaze, and this fact might help to account for the characteristic bright blue used at Longton Hall.

" From his success with salt glaze he was led to attempt the production of porcelain. . . . He left Brownhills near Tunstall and removed to Longton Hall where he achieved considerable success; but owing to lack of demand for this kind of ware, he lost all his money in the venture and finally discontinued it. . . . The precise nature of the composition of Littler's Porcelain is not known; its defect was inability to bear sudden or excessive changes of temperature. Its basis is believed to have been a *frit*, that is, a mixture of the flint and alumina with alkalies, to render them easily fusible, and cause the mass to appear white when adequately fired. The frit has to be ground and dried into an impalpable powder, which is subsequently mixed with the clay. The specimens, which are well calculated to deceive the eye of the spectator, are cylindrical cups, with handles showing some taste, a tolerable glaze, and enamelled with flowers, but there are many specks, and the whole has a greyish hue, yet they are calculated to surprise his fellows by their similarity to foreign Porcelain in body, glaze, shapes, and enamelling."

This information is substantially accurate in its main outline, though the date mentioned by Shaw, viz. " about 1765," is absolutely wrong, for the factory had been sold

to William Duesbury of Derby, who may have been concerned in it previously, in 1758, and he either disposed of the stock and plant or removed what was worth the trouble to Derby at that time.

The Longton Hall porcelains are fairly easy to identify, for besides being clumsy and heavy in shape, with marked unevenness of substance and surface, the pieces show distinct variations when viewed by transmitted light, some specimens being greenish and others of a dirty yellow tone, while many are all but opaque. In the later specimens some improvement is traceable, for the body gradually became whiter and more translucent and was not so much disfigured by firecracks and "sanding." I can recall no porcelain in this or any other country that was so generally imperfect and badly made, for the body is often "spotted" with specks of green and blue colour, and the thick uneven glaze gathers into drops or ridges on the underside of the dishes and about the bases of the figures.

The glaze is whiter than the early glazes of Bow and of Chelsea, for it was slightly "blued" with cobalt, and consequently has a cold glittering look, which is very distinctive. The underglaze blue of the Longton Hall porcelain is its most characteristic feature, for it differs markedly from that of the other English porcelains, so that its appearance is almost sufficient to stamp the pieces as with a label. The colour is lighter in tint than the rich blue of Chelsea, while it is brighter than the underglaze blue of Worcester or Derby. In addition it has a curious "run" or streaky look, and is often so uneven that one imagines it may have been put on with a piece of rag or sponge instead of a brush.

The sale lists published by Mr. Nightingale not only

give us a good idea of the porcelains made by Littler but were useful in aiding the identification of specimens when collectors once again turned their attention to the wares. We have the mention of "blue-and-white china of all kinds —vases, figures, groups, bowls, mugs, sauce boats, tea and coffee equipages, dessert services, essence pots, flowers, flower-baskets, leaf-basons and plates, open-work'd fruit baskets and plates, melons, colliflowers, elegant epargnes, and other ornamental and useful porcelain, both white and enamelled"; while in a later list we have, in addition, the mention of "plain blue-and-white tea-china of all sorts, a variety of useful ornaments for deserts, with figures and flowers of all sorts." In the final sales list of June 12, 1758, there were to be offered at the factory specimens of the foregoing, and particularly "images" and vases.

Shaw says that Littler's chief workman was not only a good practical potter, but a tolerable modeller named "Dr." Mills,[1] but I imagine that Littler would at first be his own principal workman and modeller as was almost customary with the master potters of Staffordshire at that time: the Wedgwoods—including the famous Josiah—Whieldon, the Woods and many others occur to one's mind at once, for they have all left distinguished examples of their skill.

Littler appears to have been fond of the irregular surface to be obtained by modelling the rims of his plates and dishes with well-veined overlapping leaves in low relief. He obtained in this way borders to his plates and dishes the modelling of which enlivened his rich blue by the in-

[1] This appellation does not imply that Mills was a physician or surgeon. There has long been a custom in the north of England of naming people by such titles as "Squire," "Doctor," "Major," and the like—and it still exists.

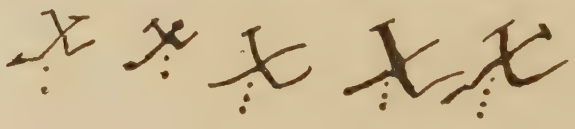
equalities of colour where it ran off the high parts and gathered in the hollows under the molten glaze. The same idea was carried further in his "leaf-basons," where large leaves with prominent midribs and raised and dotted surfaces, were used to form covered basins suited to a variety of uses. These leaf basins are generally "enamelled," the leaves being in green of various shades, while a rose pink is used for the veining or the midribs. In other specimens we find the leaves coloured with underglaze blue, or left white, the edges only being tipped with blue or green, and the rose pink veining as before. The insides of many of these basins are also decorated with paintings of birds or flowers in bright enamel-colours. Some of the best of these basins are coloured so as to present alternating, irregular, panels of blue and white, the white panels bearing sprigs or sprays of roses and other flowers in enamel-colours, while ornamental cartouches are drawn in fine white enamel on the blue panels.

The "images" mentioned in Littler's advertisements are on a par with the other productions of the factory, for they are neither very skilfully modelled nor tastefully coloured, and can only be compared with the poorer of the contemporary earthenware figures; this is a matter of some surprise, for good figure-modelling was a feature of the earthenwares of the time. The Longton Hall figures are supported on clumsy bases of rococo scroll-work, which are indifferently finished by a few lines of enamel-colour carelessly applied on the edges of the scrolls.

The most ambitious and elaborate productions of Littler are to be found in the vases and beakers, but these are generally ungainly in shape, and often disfigured by the clumsy rococo scrolls (sometimes merely rolls of clay stuck on

the sides of the pieces without sense of form or proportion) and by the curious use of flowers, modelled in the round and stuck upright on the rim of the piece. A vase of this type was figured by Professor Church in his "English Porcelain." The best of Littler's vases in the public collections are those in the Franks Collection in the British Museum, for though the handles are heavy they are well attached to the body of the vases, and the applied flowers used to soften the junction of the curved handle to the straight-sided vase are simple and well shaped. The pains lavished on such productions is further shown in the paintings on the white panels, for these are figure groups adapted from engravings after Watteau, and strikingly reminiscent of the figure-painting on some of the later Chelsea vases. Mr. Rackham is of opinion that these are some of the earliest experiments made at Chelsea.

Marks: The majority of the accepted specimens of Longton Hall are unmarked, except by their style, but a number are known bearing under the base two crossed L's with two or three dots below in underglaze blue:



NEW HALL (1782–1825)

When Richard Champion, the proprietor of the Bristol porcelain factory, disposed of his patent rights to a company of seven Staffordshire potters, he came to Staffordshire for a few months—November, 1781 to April, 1782—presumably to instruct them in the details of his methods, and this was probably done at the existing factory belonging

to Anthony Keeling of Tunstall, one of the partners in the company, but the partners disagreed and the business was soon transferred to the New Hall works at Shelton, in the lower part of Hanley. The business was carried on as Hollins, Warburton and Co., the first partners, all of whom were well-known Staffordshire potters, being Samuel Hollins, Jacob Warburton, William Clowes, and Charles Bagnall, with John Daniell as works manager and ultimately as a partner.

The New Hall factory marks the last flicker of the manufacture of hard-paste porcelain in England in the eighteenth century, for it was merely an attempt to carry on the traditions of the Plymouth and Bristol porcelains, though its productions were of an inferior order to them. The factory found a warm champion in the late G. Woolliscroft Rhead, who has gathered together in his book " Staffordshire Pots and Potters " [1] all the available information, and illustrated it with undoubted specimens mostly in the possession of his family. Apart from a certain sentimental interest arising from its connexion with the efforts made at Plymouth and Bristol to manufacture hard-paste porcelain in England the works is of little importance, as its wares had no influence on the historical development of porcelain-making in this country, nor are they of any great merit in manufacture or decoration. How long the manufacture of hard porcelain was continued at New Hall has never been clearly established, but the later productions of the factory seem to have been in a good, ordinary bone china, like the current Staffordshire china ware.

The New Hall porcelain evidently created something

[1] *Staffordshire Pots and Potters*, by G. W. and F. A. Rhead. London, Hutchinson and Co., 1906.

of a sensation when it was made; the great reputation of Jacob Warburton, Samuel Hollins, and John Daniell as practical potters would secure attention to anything they manufactured, and John Ward, a local chronicler or historian, writes of it in great style, saying: "This porcelain obtained much celebrity for its excellence and durability, and approaches nearly to the quality of Dresden china." This praise is intended for the earlier examples in hard-paste, evidently, although the business had been entirely abandoned in 1825. If we oppose to this statement the fact that many specimens of New Hall porcelain have been claimed by Lowestoft enthusiasts as examples from the East Anglian factory, we get a good measure of its importance. Certainly the specimens which were in possession of the Rhead family are much better than any examples from Lowestoft, though they are a poor substitute for Dresden china.

Marks: The New Hall porcelains known to us can have formed but a small proportion of what was made, for much of the ware appears to have been sold in the white to decorators who would put their own marks upon it. Probably the first mark was the letter "N" incised in the paste, but at a later period we have the name of the factory "New Hall" in italic script enclosed in a double circle, this mark being printed in a brownish red enamel-colour.

STAFFORDSHIRE: THE GREAT MODERN FACTORIES

The closing years of the eighteenth century saw the foundation of the modern Staffordshire porcelain factories that have played such an important part in the history of the art during the past century, for besides such firms as the Davenports, who are now only a name, some porcelain

was made by the great house of Wedgwood at Etruria, while Spode's which has been continued as Copeland's, and Minton's the most enterprising of all our porcelain factories, were all established, and were attracting general attention by their enterprise and activity.

Davenport.—With the completion of the Trent and Mersey Navigation, the canal enterprise for which Josiah Wedgwood had laboured so earnestly, a suburb of Burslem which acquired the name Longport, because it lay along the canal bank and soon had numerous wharves and landing places, became the site of a number of earthenware factories as early as 1773. About 1793 John Davenport conducted one of these earthenware works, but as his business flourished he added successively the manufacture of porcelain and glass, all of which were carried on by his descendants until 1887. The porcelain made by the Davenports is distinguished by good material and sound workmanship; in these respects it was one of the best porcelains made in Staffordshire, but its decoration seems to have been mainly in the more popular styles of the contemporary Derby factory, and the Japan patterns and fruit- and flower-painting on the early Davenport porcelain is in the style of Derby, from which factory the principal painters and gilders appear to have come. Elaborately decorated dessert and tea and coffee services with fine enamel ground-colours must have been made in profusion. The dark blue ground was of fine quality, resembling that of Derby, but the most distinctive ground is a solid and even apple green, which is prized by collectors of the porcelains of this period.

The Prince of Wales (afterwards George IV) and the Duke of Clarence (afterwards William IV) visited the works in 1806 in the course of a northern tour, and it was

probably owing to this circumstance that the porcelain service used at the coronation banquet of William IV was made here. From the date of this visit possibly, but at a later year certainly, a royal crown appears among the Davenport marks.

John Davenport, the founder of the business, accumulated a considerable fortune, and died in 1834. He was succeeded by his two sons, Henry and William, but the former was killed in the hunting-field and William Davenport died in 1869, when he was succeeded by his son Henry, who being in affluent circumstances apparently took no active interest in the business, so that it finally decayed by mismanagement, and the works, stock, moulds, etc., were sold by auction in or about 1880.

Marks: The marks generally comprise the words

sometimes alone and sometimes surmounting an anchor. After the manufacture of the Royal service for William IV the crown was occasionally used over the printed legend "DAVENPORT, LONGPORT, STAFFORDSHIRE."

Spode.—The largest and most important porcelain works in Staffordshire during the first half of the nineteenth century was commenced by the second Josiah Spode in 1800. The first Spode is known as an apprentice to Whieldon and Wedgwood when these famous potters were working in partnership at Fenton (1754–59). He was paid the current wages of half a crown a week as an apprentice and commenced as a journeyman under the same employers at the rate of seven and sixpence a week. He must have been married at this time, for the second Josiah Spode, of whom we have to speak, was born in 1754. About 1770 the elder Spode took over the works at Stoke, which had been in the

SPODE

Fruit Dish. Arms of the 91st (Argyllshire) Regiment
Length 11⅛ ins., width 8 in.

Victoria and Albert Museum.

Sugar-basin. Enamelled and gilt in the Chinese style
Height 4¾ in., width 5¾ in.

occupation of Turner, or Turner and Banks, and became an important manufacturer of earthenware, jasper ware, and creamy stonewares of excellent quality, for he was a potter who did credit to the eminent masters under whom he had served his apprenticeship. He is said to have introduced blue printing into the Staffordshire potteries about 1784, and in any case he was one of the first Staffordshire potters who made a reputation for his blue printed earthenware. He died in 1797, and the second Josiah Spode added to the reputation of the factory by introducing the manufacture of porcelain about 1800. In his hands the Spode business developed rapidly, for he neglected no means of improving the quality of his productions, and his porcelain soon became famous for its excellence. His first improvement is said to have been made by the substitution of a pure felspar for a proportion of the china stone previously used alone. In this way his porcelain became richer in tone and quality, for it was solidly translucent without being too glassy and thin looking, and as his potting was excellent he soon became a formidable rival of the factories at Worcester and Derby.

The success of the business commercially was assured by the energy and capacity of his London agent, Mr. Copeland, who was taken into partnership, and for some years had entire management of the London agency. The firm became successively Spode and Copeland, Spode, Son, and Copeland, and Spode, Copeland, and Son, but in 1833 the business was purchased by Mr. W. T. Copeland from the executors of the third Josiah Spode. Mr. Copeland took into partnership his principal traveller, Mr. Thomas Garrett, and from 1833 to 1847 the firm was Copeland and Garrett. Between 1847 and 1867 the title of

the firm was "W. T. Copeland, late Spode," and in the latter year, when Mr. Copeland took his four sons into partnership, the title became W. T. Copeland and Sons, and this is still the title of the firm. These changes of title are given in some detail as they often serve to date specimens of the earlier periods.

The Spode porcelains have a decided affiliation to those of the Derby factory both in the elaborate vases and in the Japan patterns, the latter being manufactured extensively. No better examples of the early Spode vases exist than the three which were presented to the Victoria and Albert Museum by Miss Spode, the last direct representative of the family. One of these has a dark apple-green ground with an elaborate painting of an exotic bird resting on a tree, in the fine solid gilding for which the factory was renowned. The other vases are painted with vignetted landscapes, and these vases must have been made for the adornment of Spode's mansion, as one of them is painted with a view of this residence, The Mount, Penkhull, Stoke-on-Trent. The Derby influence is also shown by the pendant wreaths of biscuit flowering applied to the necks of the pair with painted scenes.

There are also in the Victoria and Albert Museum a number of specimens of the ever popular Spode Japan patterns, and, what is unusual, some of the actual Japanese examples from which the patterns had been copied or adapted. There is naturally a strong family likeness between the Spode Japans and many of those made at Derby, for many of the Derby workmen migrated to Stoke either temporarily or permanently, so that the mark alone serves for their identification, for Spode would have been the last man to copy the Derby marks, and he was,

moreover, justified in considering his wares superior to the contemporary productions of Derby.

Some of the marks are:

Minton (1795–?).—The founder of this world-famous manufactory was Thomas Minton, born at Shrewsbury in 1765, who served as an apprentice engraver at the Caughley factory (q.v.), where, according to tradition, he helped to engrave the first copper plates for the printed Willow Pattern and the hardly less famous Broseley Dragon. He left Shropshire at the close of his apprenticeship and commenced work in London as an engraver for the trade. Here he is known to have executed engraved copper plates for Spode and others, and this probably brought him to Stoke-on-Trent as a master engraver about 1789. At this period the manufacture of printed earthenware services with designs in underglaze blue was developing into a lucrative and popular trade in North Staffordshire, and Thomas Minton soon built up a successful business as an engraver. Among other designs he engraved many plates of the Willow and Broseley Dragon patterns of Caughley for the manufacturers of the district, and about

1793 he commenced the manufacture of earthenware on a small portion of the site of the present extensive works. Some time before the close of that century he added the manufacture of bone china to his other businesses, and in this simple way the famous Minton china factory was launched on its career. This early Minton china is similar in quality to the best Staffordshire porcelains of the time. The designs employed were merely in the prevailing taste and the best that can be said of them is that they are pleasing examples of the current styles, and from them no contemporary observer would have predicted the future success and fame which were to gather round the name of Minton in the world of ceramics.

In the infancy of the business a well-known practical potter, Joseph Poulson, was an active partner, while Mr. William Pownall, of Liverpool, also had financial interests in the concern. A legend has grown up and been repeated in many books that the manufacture of china was abandoned between 1811 and 1821, but I have never been able to ascertain how this idea originated, and it has never been accepted by those in charge of the business in my lifetime and who were most likely to know the facts. It is certain that there was a considerable growth of the Minton china business about 1820, but this is true of Spode's factory as well as of Minton's, and was probably an indirect result of the business troubles at Worcester and at Derby about this time. Many potters and painters from Derby and Worcester found employment in the Staffordshire potteries, and we have the names of Steele, Bancroft, Hancock, and Simpson among the painters who were thus secured by Minton. The principal designer from 1828 was Samuel Bourne, and he remained with the firm down to 1860, though for

MINTON

Plate, with pierced border. Turquoise ground
Diameter 9½ in.

Dish, with apple-green bands, gilding and flower-painting
Height 2¼ in., diameter 8¾ in.

Victoria and Albert Museum.

some years before that time the direction of the artistic work and of much of the manufacture was under the control of M. Arnoux, the descendant of an old family of potters at Apt, near Toulouse, who came to Minton's about 1848, and may be said to have succeeded to the mantle of Brongniart as the leading European authority on the manufacture of pottery and porcelain. M. Arnoux was engaged as chief potter and chemist, though he very soon became the art director as well, and it may truly be said that much of the success of Minton's during the next half century was due to his knowledge and his rare skill in handling a group of ambitious sculptors and painters drawn from the chief pottery centres of Europe. Certainly, he was one of the outstanding figures in the pottery industry of Europe during the second half of the nineteenth century. His engagement at Minton's seems to have brought about the introduction of many of those foreign artists, modellers, and decorators, who completed the transition, already in progress, from the favourite English styles of the eighteenth century to the modern eclecticism that delights in every fine style of the past and which in the hands of its ablest exponents has achieved decorative triumphs of no mean order.

At the same time, too, schools of art specially intended to train and encourage designers for industry were established in every important manufacturing centre in England, and the results are to be seen when we compare the average productions of the period 1800–50 with those of 1850–1900.

In spite of the achievements of Wedgwood and the followers of the Græco-Roman style, the tendency was increasingly in the direction opened up by the Italian vase

painters of the Middle Ages where figure work could be used, and with Oriental motives which were not so slavishly copied as was usual in the eighteenth century, though the traces of the leading-strings are often clearly discernible. Another *motif* doubtless introduced by the French artists is obviously derived from the painted decorations of the old French faïence, and the charming patterns of Rouen and Moustiers were given a fresh lease of life in innumerable gay and bright designs for table ware. Though many of these innovations saw the light at Minton's they were eagerly welcomed by the principal potters of the district, and while a few of the older manufacturers resolutely adhered to the styles they had almost made their own the influence on the best work of the district was immediate and valuable, for everywhere there was a stirring of the dry bones and all English pottery shared to some extent in the change.

It would be impossible to enumerate in such a work as this anything like a list of the sculptors and painters, English and foreign, who worked at Minton's during this period, but many distinguished men were engaged, and in some instances remained at the factory for many years. One of the first French sculptors engaged here was M. Emile Jeannest, who modelled many of the Minton figures in the " Parian " body, but he left to join Elkington and Company, the Birmingham silversmiths. His successor was Carrière, afterwards known as Carrière-Belleuse, an extremely able sculptor, who, after his return to Paris, was placed on the Commission of the Imperial Manufactory at Sèvres, where he also modelled many important works. He was succeeded by Protat, who is also known as the sculptor of some of the statues on the India Office in London. The list of

Minton Plaque (*Pâte sur pâte*)

By M. L. Solon. (About 1890)

Length $7\frac{9}{10}$ in.

Boynton Bequest, British Museum.

painters and decorators of importance is too long to be detailed here, but the work of Mussill, Boullemier, Lessorc [1] (who soon went to Wedgwood's, where he did much fascinating if sketchy painting on earthenware), Henk, Jahn and Leroy (afterwards art director at the Royal Crown Derby factory), must be mentioned; and the reader who is interested in this movement will find a good deal of information in Rhead's "Staffordshire Pots and Potters," written by a man who knew all the principal actors in the story.

No account of these men would be tolerable without some notice of M. L. Solon, who was not only a skilful and refined artist, unapproached in his work in *pâte sur pâte*, which he introduced from Sèvres in 1870, but who has laid every collector under a debt of gratitude for his writings on the history of pottery and porcelain, and has left every other writer on pottery his debtor for his scholarly compilation "Ceramic Literature," [2] which contains the titles of every important work on the subject published in Europe and America, with notes and comments which are eminently characteristic of the man. Unfortunately, M. Solon's work in *pâte sur pâte* is not well represented in our museums, though a specimen has been recently presented to the British Museum by Mr. Boynton, but it is well known to all who appeciate artistic work in clay of the highest order and there his fame is secure beyond cavil or dispute.

Early Minton mark:

[1] Lessorc finally returned to France, as the English climate did not suit him, but he continued to paint on earthenware for Wedgwood's until his death in 1876.

[2] *Ceramic Literature*, by M. L. Solon. London, Charles Griffin and Co., Ltd., 1910.

MINOR ENGLISH FACTORIES

Lowestoft (1762–1803).—So much attention has been devoted to the doings of this little factory, and so much has been written about it that partisans have not hesitated to claim for it a position equal to that of the factories at Bow or Plymouth. Had but half the specimens attributed to Lowestoft been made there it would have been a notable factory with a very large output indeed! When we come to examine what is known of the enterprise and to consider the examples which were certainly made there, the factory sinks to a position of very minor importance. In material and decoration the porcelains made at Lowestoft have no outstanding merits, and it must always be a matter for regret that its partisans have claimed for such an obscure and ill-starred venture a great number of examples, principally mugs with twisted handles, cups and saucers, and table services, which have neither been made nor decorated in England, but are, distinctly, imported Oriental porcelains.

It seems clear that the first experiments in pottery-making at this centre resulted in the manufacture of some form of earthenware, probably something resembling the famous Delft ware of Holland, for we know that Dutch pottery had, for more than a century before the foundation of this enterprise, been imported into East Anglia in quantity. In spite of this a local historian, Gillingwater, in his history of Lowestoft published in 1790, states: "The only manufactory carried on at Lowestoft is that of making porcelain or china-ware"; yet by 1802 or 1803 the factory was closed.

WORCESTER

Plaque. Painted by Baxter. (About 1814). Scene from "The Tempest"
Height 4 in., length 7⅘ in.
Franks Collection, British Museum.

ROCKINGHAM

"Biscuit" Paperweight. (About 1835)
Length 6⅝ in.
Boynton Bequest, British Museum.

The porcelain which can be accepted as of Lowestoft manufacture is a very ordinary glassy or artificial porcelain, which is perhaps nearest in quality to that made at Bow many years earlier, and according to tradition Browne, one of the partners, acquired his knowledge by securing employment as a workman at the Bow factory. When viewed by reflected light this Lowestoft porcelain generally shows a yellowish tint or is distinctly bluish white, especially on the pieces which have been painted with underglaze blue; but when viewed by transmitted light it shows a greenish yellow tinge like so many other inferior porcelains. The glaze was slightly "blued" by the addition of a pinch of cobalt oxide and the ware is seldom perfect in body or glaze, for many examples are rough and opaque from bad firing to which we must also attribute a general want of brightness of surface as well as the common defect of "specking" where the glaze is disfigured by numerous tiny black spots. Professor Church gave a list of dated pieces which bear the name or initials of the persons for whom they were made, and in addition the name of the town where they resided, such as Lowestoft, Yarmouth, or Norwich. Mainly on account of these inscribed pieces a large number of other specimens have been attributed to the Lowestoft factory because they bear similar enamelled decorations in chequer work and scale patterns with tiny painted roses and other flowers. A number of examples which are inscribed in underglaze blue "A Trifle from Lowestoft" or "A Trifle from Yarmouth," may be seen in the museums and in many private collections. Numerous illustrations of typical specimens and some interesting information about the doings of the factory and those who were concerned in it will be found in a "Catalogue of

Lowestoft China," compiled and published by Mr. F. A. Crisp, an enthusiastic collector, in 1907.[1]

Marks: No regular factory mark appears to have been used at Lowestoft, which is perhaps not surprising under the circumstances. It is as certain as such a thing can reasonably be that the Worcester crescent mark was used on some of the pieces decorated in the adapted Worcester styles. In addition, numerals up to 24, the letters T or L, and various workmen's ciphers have been recorded.

It is somewhat disheartening to a lover of fine porcelains to read of the prices that have been paid in recent years for such inferior productions as those of this little factory.

Rockingham (1820–42).—This factory, situated at Swinton near Rotherham, Yorkshire, had been in existence for the manufacture of common earthenware in coloured clays from about 1745, and as it was situated on the lands of the Marquis of Rockingham it has always been known as the "Rockingham" works. It was operated by a family of potters named Brameld from 1806, and about 1820 they commenced to manufacture bone porcelain with the assistance of workmen from Derby and the Staffordshire potteries. During the commercial panic of 1825–26 they were assisted financially by Earl Fitzwilliam, their landlord, but about 1842, by which time they had involved themselves and their landlord in heavy pecuniary losses, they gave up business and sold the stock, moulds and implements of the trade.

The works is said to have been conducted without regard to expense and the specimens that are known to me display the perfection of English bone china in body and glaze. The pieces are well potted and though the painting and

[1] *Catalogue of Lowestoft China*, in the possession of Frederick Arthur Crisp, privately printed at the author's private press. London, 1907.

ROCKINGHAM

Vase. Claret ground, gilt ornament; landscape painted in sepia
Height 7$\frac{5}{8}$ in., diameter 4$\frac{1}{2}$ in.

Victoria and Albert Museum.

Bottle and Stopper. Flowers modelled in high relief. (Period 1830-37)
Height 6$\frac{1}{8}$ in., width 5$\frac{3}{8}$ in.

gilding leave nothing to be desired technically, the more ambitious pieces are ungainly or downright ugly in shape and are smothered in elaborate and tasteless painting and lavish heavy gilding. Modelled flowers were freely applied to the more ornamental pieces and the aim of the potters and decorators appears to have been the expenditure of the greatest amount of labour in piling up costly and inappropriate enrichment, for it would be wrong to speak of it as ornament. Of this elaborate futility the well-known large vase in the Victoria and Albert Museum is a standing example. A dessert service was made for William IV in 1830, and its decoration was so elaborate that its manufacture resulted in a serious loss of money, though £5,000 was paid for 144 plates and 56 larger pieces.

Some biscuit pieces, including a few figures, were also made here.

Marks: The marks, which were printed in gold purple, contain the names, in full or in part, "Brameld and Co.,

Rockingham Works," and after 1826 the griffin from the Rockingham crest.

Liverpool.—There was a flourishing trade in pottery-making and decorating in Liverpool during the eighteenth century, and after 1750 some porcelain of an inferior kind was also made, though we have little accurate knowledge of it, probably because it was largely exported to America, and also because it was generally unmarked. The local

potters who were generally distinguished as china-makers are Richard Chaffers, who died in 1765, Philip Christian, who was Chaffers' executor and the most important Liverpool potter after his death, and Seth Pennington of Shaw's Brow. Shaw's Brow, the modern William Brown Street, ascending the hill by the present Liverpool Museum and Art Gallery, was apparently the site of the pottery district where these men worked, as some years ago in the course of excavations there the remains of the kilns and some saggers and waste pieces were unearthed, and these are now preserved in the museum.

The best-known examples of this Liverpool china are bell-shaped or barrel-shaped mugs of various sizes usually with engraved designs in enamel black printed by Sadler and Green. Many of them are commemorative mugs like those made at Worcester, and there is a well-known specimen in the Schreiber Collection with a portrait of General Wolfe and a trophy of flags and the like. There is also in existence a quart mug which has among its ornament a representation of the heraldic "Liver" and the words "Frederick Heinzelman—Liverpool, 1799."

Between 1800 and 1841 an ambitious attempt was made to establish the manufacture of porcelain again at the Herculaneum works, the site of which has long been covered by the waters of the dock of the same name. A colony of potters and their families was brought here from North Staffordshire, and the ware they made is only to be distinguished by its marks from the ordinary Staffordshire china of the time. I am unaware that anything was made here beyond table wares of the usual kind, and they are not of such merit as to demand particular description.

Marks: These later pieces are usually marked "Hercu-

laneum" or after 1822, "Herculaneum Pottery," either impressed in the paste or printed. After 1833 the "Liver," the crest of the borough of Liverpool, was often impressed in the paste.

In addition to the factories mentioned, there were factories at Church Gresley near Burton-on-Trent, at Isleworth, at Whitehaven, and at Musselburgh in Midlothian, but they possess little importance or interest, and what is known of them has been summarized by Mr. Hobson [1] from the best available sources, though all that is known amounts to little.

[1] Hobson, R. L., *Porcelain of all Countries*, pp. 225–6. London, Constable, 1906.

CHAPTER XII

GERMAN PORCELAINS

MEISSEN

THE origins of a European porcelain similar in constitution as well as in appearance to the coveted Oriental product must be referred to the labours of a German alchemist or arcanist, named Johann Friedrich Böttger, who was born at Schleiz, in Thuringia, in 1685, and who first attracted attention in Berlin by the practice of alchemy while he was still but a youth, his immediate aim being the transmutation of base metals into gold. At the early age of fifteen he had already gained a reputation for his knowledge of this coveted secret and apparently fearing to be imprisoned as a means of extorting information he sought the protection of Friedrich Augustus II, Elector of Saxony, in 1701, when he went to Dresden and was soon admitted to work in the Royal laboratory. Here he came under the direction of Tschirnhausen, the chemist and director of the laboratories, who first turned his aims towards ceramic research by setting him to introduce the manufacture of a tin-enamelled faïence similar to the famous Dutch pottery of the period.

This appears to have been quickly accomplished, and his next invention was a fine, hard, red terra-cotta or stoneware, often rather absurdly described as Böttger's red porcelain. This stoneware was so hard and close grained that it could be cut and polished on the lapidary's wheel, and there are a number of specimens in exist-

ence which have been finished in this way.[1] For a few years this red ware was evidently the principal result of the experiments, as an inventory of 1711 gives a list of some 2,000 examples. Obviously, this material was regarded as a notable discovery, for considerable efforts and expense were lavished on its finish and decoration. In addition to the cutting and polishing executed by the lapidary, it was frequently decorated with applied relief sprigs or sprays in a manner very similar to the ornament attributed to the Elers in Staffordshire just before this time. More ambitious productions were those decorated with coloured enamels on the raised ornament, or even with silvering and gilding, or by glazing it with a black glaze which produced a very rich and velvety effect. All this, interesting enough in itself, was of secondary importance, as it had little relation to porcelain, for which prime materials of a different character are essential. At this juncture accident appears to have come to the aid of the experimenters, for the legend goes that one Schnorr, an ironmaster, had accidentally discovered the kaolin of Aue and was selling it as a powder for wigs under the name of *Schnorrische weisse Erde* (Schnorr's white earth). Regular supplies of this material were first sent to Böttger in 1711, and though nothing is said of the other essential substance, felspathic rock, it is obvious that this would be found in securing the kaolin, the product of its decomposition.

Such was the repute of this discovery and so anxious were the Saxon authorities to keep all knowledge of it a profound secret, that Böttger and the workmen were removed to the fortress of the Albrechtsburg at Meissen, where they were

[1] The English reader may find excellent specimens of these red stonewares of Böttger's in the collections in the British Museum and the Victoria and Albert Museum.

kept in a state of semi-captivity, to pursue their researches. The clay and other materials were brought to the factory in sealed bags, under an armed guard, while the factory itself was maintained under the conditions of a regular siege. Armed guards were on duty constantly at the entrances and oaths of secrecy were administered every day to the workmen and directors, even the King going through the mockery when he visited the factory.

Böttger and his associates had to endure this life as a condition of continuing their researches, and during the eight years from 1711 to Böttger's death in 1719, the first German hard porcelain was manufactured. Throughout this period the hard red stoneware, the marbled stoneware and other initial successes were still made, for the true porcelain was produced only in small quantities, as the difficulties of such an enterprise were not to be surmounted in a day. The porcelain seems to have been first offered for public sale at the famous Leipzig fair, held at Easter, 1713, though, as we might expect, it was still an experimental success only. By 1716 a more perfect porcelain had been arrived at and was exhibited for sale at very high prices in the fair of that year. In the short space of eight years, therefore, Böttger had compassed a number of important inventions in his red stoneware, with its various decorations, and finally in this hard white porcelain which represented the nearest approach to Oriental porcelain that had so far been made in Europe.

Because it was a European product, manufactured under Royal auspices, it immediately attained the highest repute and set the fashion for all other experimenters, as one may see by the advertisements and notices issued from the eighteenth century factories in England and other

Bowl, with landscape panels and Chinese ornament
Diameter $6\frac{9}{10}$ in.
Barwell Bequest, British Museum.

Bowl, with panels of figure subjects
Diameter $7\frac{1}{5}$ in.

GERMAN: MEISSEN. (About 1720)
Stand Tray made for Sophia, wife of Frederick William I of Prussia
Diameter $11\frac{1}{2}$ in.
Franks Collection, British Museum.

countries.[1] German princelets, princesses and kings were succeeding to many European thrones and wherever they went they introduced the fashionable Saxon porcelain, while the Saxon embassies in various foreign capitals drove a thriving trade, often claiming to import it free of duty.[2] That a porcelain of such repute should be made in Europe was enough to stimulate afresh the efforts that were being made everywhere and was an additional cause of the numerous experiments that were set afoot during the first half of the eighteenth century. There seems little doubt that the success and the reputation of the Saxon porcelain decided the French King to patronize the works at Vincennes, and ultimately to undertake financial responsibility for the establishment at Sèvres which was to outrival the Saxon works.

The earliest examples of the Meissen porcelain that are known to us, such as those preserved in the Green Vaults at Dresden, are thick in substance and were obviously made in the moulds which were used for the red ware. They generally exhibit fire cracks, blistered patches of glaze and other manufacturing defects; the natural signs of such a difficult manufacture in its early stages. We feel no surprise that the shapes and decorations followed the Oriental examples, for the great collections of Chinese and Japanese porcelains which the Elector had obtained through the Dutch traders were certain to exercise a powerful influence on the

[1] In the early years of the Derby factory Duesbury frequently advertised his porcelains as "the second Dresden."

[2] Jonas Hanway writing in 1750-51 says: "It is a subject of horror to see so many shops supplied with the porcelain of Dresden, though it is importable only under oath of being for private use, and not for sale." There is also the "Case of the Undertaker of the Chelsea Manufacture of Porcelain Ware," quoted by Jewitt, which is a plea against the contraband trade in Dresden porcelain that appears to have been openly managed from the Saxon Embassy in London.

first essays of the German directors. From the beginning, but especially after 1720, modelled, naturalistic flowers were applied to the vases and other pieces—a style of decoration which remained in high favour at Meissen throughout its history, while bouquets of modelled and coloured flowers supported in the necks of vases were also made in abundance.

Sculpture and modelling were destined to play a distinguished part in the Meissen porcelains, as apart from the modelled table services, with their foliated borders, the factory was renowned for its cleverly modelled figures and groups which were produced in such variety and abundance. We may award the palm of merit to the figures made at Vincennes and Sèvres, but the Meissen figures were as important from their number and their influence on contemporary work in other countries. Indeed, in this as in other directions, there was the keenest rivalry between the two most important Royal factories in Europe.

The artistic direction of the factory during its first great period—if we reckon the death of Böttger in 1719 as marking the close of the initial or experimental period—was in the hands of J. G. Herold, or Höroldt, from Vienna, who came to Meissen in 1720 as painter and colour-maker and apparently was soon appointed director of the departments of painting and decorating.[1] Herold is said to have engaged the sculptor J. J. Kändler in 1731 as modeller and master sculptor, and in the hands of these two men the characteristic Meissen porcelain, which was to compete with the porcelains of Vincennes and Sèvres for the first place in European esteem, received its indelible stamp as

[1] Between 1720 and 1730 the shapes of the more important vases were designed by Irminger, the King's silversmith, while a modeller named Kirschner modelled birds and other animals.

GERMAN: MEISSEN

Cup and Saucer (1740–60).
Yellow ground
Diameters 3 in. and 5½ in.
Franks Collection.

British Museum.

Figure of America.
(About 1770)
Height 7⅛ in.
Given by J. C. J. Drücker.

Tea-pot, painted with semi-Chinese designs. (About 1725)
Height 4¾ in.
Franks Collection.

a German ware with German decorations in which the Oriental influence was no more than a distant echo or had entirely died away.

The influence of Herold quickly made itself felt in various directions. The underglaze blue pigment was at once improved and was much better prepared, so that it is no longer disfigured by blisters and dry patches. He soon adopted the Japanese Kakiyemon designs and was probably the first European decorator to win a reputation for this charming style. In more questionable taste are the armorial services, designed to replace those hitherto procured at such expense from China or Japan, for there are many such services which belong to the years between 1730 and 1740. To the same period we can refer the birth of the distinctively European style of painting with naturalistic flowers in full colours, either as formal patterns or as scattered sprays with a fly or other winged creature here and there to hide imperfections in the glaze, a device which proved of such utility that it was promptly adopted at all the other European factories.

As early as 1732 the reputation of Meissen porcelain is shown in a somewhat unexpected direction when quantities of coffee-cups, in the small, hemispherical shape known as "Türken Copgen," were sent to Constantinople to be distributed through the bazaars of the Nearer East, and this trade, which attained considerable dimensions, continued to the end of the century and is, indeed, still held by the German and Austrian porcelain-makers.

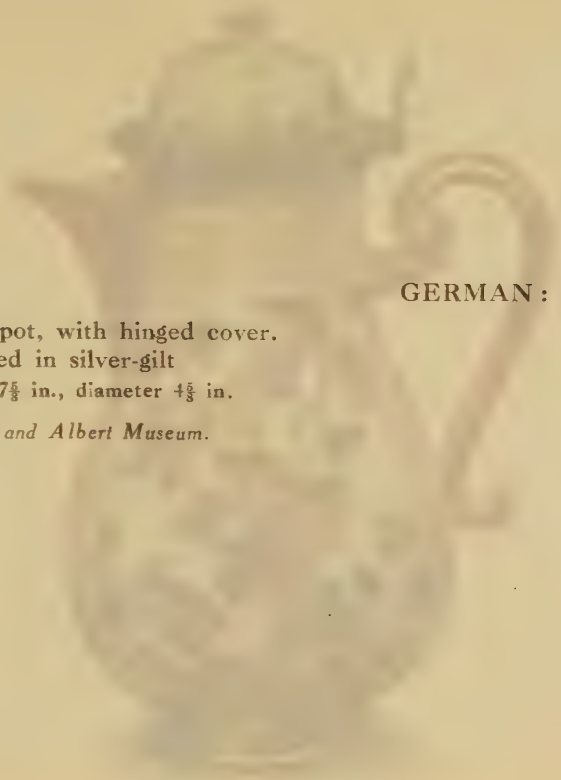
Kändler the modeller seems to have been largely responsible for the increasing influence of European decorative styles which is manifest in so many directions both in the modelled decoration and in the actual shapes of the pieces.

The pronouncedly Oriental shapes of the early vases, tea- and coffee-pots, wine-ewers, etc., gave place to European shapes with architectural mouldings and modelled handles and spouts. Vases, candelabra, mirror-frames and clock-cases were modelled in the most *outré* forms with applied scrolls, shells and flowers in the well-known German rococo manner, the modelled details being picked out in gold and colours.

More ambitious examples of Kändler's industry are to be seen in the equestrian statue of Augustus the Strong, of heroic dimensions, and the models of animals, like beasts known to primitive man, which were intended for the adornment of the Japanese Palace at Dresden. The student who has visited the Dresden Museum will not need to be reminded of these monstrous animals with their heavy forms and cold, harsh, white glaze. Kändler is best known, however, by the little statuettes and groups of figures and animals which he sent forth in such abundance. Naturally they are held in the highest esteem in the Germanic countries, for they are instinct with the contemporary spirit of frivolous artifice, and they were quickly imitated or barefacedly copied throughout Europe. The examples in white glaze are most pleasing, though many of them are grotesque or downright ugly ; the colour decoration is harsh, for the shiny overfluxed enamels and solid gilding are too pronounced in effect on the cold white porcelain. In the Victoria and Albert Museum there is a series of small figures in white, apparently designed for the embellishment of a little fountain, which gives one a good idea of the qualities of the material when it is left free from colours and gold.

Modelled flowers were extensively used at Meissen throughout its existence. They first appear in the imitations of

GERMAN: MEISSEN



Coffee-pot, with hinged cover.
Mounted in silver-gilt
Height 7⅝ in., diameter 4⅝ in.

Victoria and Albert Museum.

Coffee-pot
Height 8½ in., diameter 4⅝ in.

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the white porcelains of Fu-chien, with applied branches of flowering prunus, for these had been used in the decoration of Böttger's red stoneware, but they quickly gave place to the well-known "Mayflower" decoration (*Schneeballen vasen*) where the surface of a vase is covered with modelled flowers, save for a panel which was to receive an elaborately painted figure subject. Finally, but still at an early period, we have a considerable production of independent sprays and bouquets in the white porcelain, or coloured with precise German thoroughness with the tints of natural flowers. The sprays could be sewn on to dresses or costumes and the bouquets were frequently carried in the hand or were supported in the necks of vases for safety, while they were also used as features in the decoration of candle-sconces, mirror-frames and other furniture of the cabinets and drawing-rooms of the period.

The numerous large and important vases which belong to this period probably mark the ambitions of Kändler, as they are most elaborately decorated. One group is decorated with recognizable European landscapes with figures imitated from Watteau, Lancret, and other fashionable French painters of the time, on panels framed with rococo scrollery, the grounds being diapered with lines of red, blue, and green. Another typical style of adornment is seen on the pieces with exotic birds very similar to the bird-paintings on contemporary French and English porcelains which all seem to have been adopted from the birds found on Oriental hangings or wallpapers.

In 1759, and again in 1761, during the Seven Years War, Frederick the Great looted the Albrechtsburg and temporarily put an end to the manufacture. He is said to have carried off to Berlin the models and working moulds with

much finished porcelain and many of the principal workmen. Worst of all, from their importance as essential documents in the history of European porcelain, the archives containing the records of the factory and the experiments of Böttger and his successors were either stolen or destroyed—an irreparable loss to the history of European porcelain.

This period of turmoil, destruction and theft marks the end of the finest and most distinctive period of Meissen porcelain—the second period—for when the manufacture was recommenced new ideas of decoration were at work, and the neo-classical style like a veritable plague seized on the Saxon porcelain as it had already done on the French and English.

Dietrich, a professor of painting, was head of the school of design during the ten years from 1764 to 1774, but his influence on the factory appears to have been slight, for it is not until the appointment of Count Marcolini as director that we find any marked revival or fresh departures in the doings of the factory. Count Marcolini had been an active minister of state under the first king of Saxony, Frederick Augustus the Just, and he was the director of the porcelain works for just over forty years (1774–1815), his management being noted for the steady introduction of styles more akin to the current aims of the French than of the German schools of porcelain. This may have been partly due to the employment of a skilful modeller named Acier, a Frenchman who came to Meissen in 1764 and remained till 1799 when he was pensioned off.[1] Two sets of models introduced by Acier are well known, and have been frequently copied elsewhere. These are the "Paris Cries," about twenty-nine in

[1] In addition to Acier and Kändler, the modellers' names include Dessort, Eberlein, Jüchzer, Mathei, Pollich, and Punet.

GERMAN: MEISSEN

Portion of a Fountain. White

Height 13¼ in., diameter 7½ in.

Victoria and Albert Museum.

number, after the designs by Huet, which had been made in such quantities in fine pipeclay in the "Terre de Lorraine," at Lunéville, Niderviller and elsewhere. A more typically German series, known as the "Monkey Orchestra," which comprises some eighteen or twenty-two figures with a band-master, is a striking example of the vulgar triviality of the period.

A number of finely modelled figures and groups were still produced, especially in the biscuit porcelain, the most celebrated being the work of the modeller Jüchzer, whose group of the "Three Graces" has been so freely copied at various factories in Germany and other countries.[1] For the most part elaborate affectation stamps the Meissen figure-work of this period as with a hall-mark, though examples still change hands at high prices.

BERLIN (1750–)

Berlin porcelain has attracted so much attention in Germany and other countries, partly from the interest shown in it by Frederick the Great and the renown of the pieces made for him, that it seems curious there should be so much uncertainty as to the exact circumstances connected with the foundation of the enterprise. The first attempts are always referred to the year 1750, when Wilhelm Caspar Wegeli, with the assistance of a workman or arcanist from Höchst, made a certain number of table services and statuettes which are greatly prized now, not for their intrinsic merits but because such tentative efforts mark

[1] The Derby factory produced a number of figures and groups which seem to have been inspired by the work of Jüchzer, though, of course, Spengler's work was naturally in the same style, as he had probably had a very similar training.

the first steps in porcelain-making in Berlin. Wegeli's name disappears from the records about 1757 and the works appears to have been in possession of a successor named Reichard, of whose doings we have even less information, and the next important fact is that the business was taken over in 1761 by John Ernest Gotzkowski, who is described as a banker and army contractor. This apparently paved the way for a more important step, as in 1763 Frederick the Great brought here the models and moulds he had looted from Meissen, and settled the workmen and artists, Clance, Mayer, Böhm, Boermann, and Klipfel, in his newly acquired factory, and from that date the establishment became a Royal one with Frederick as its proprietor. From this date, too, the porcelain was marked with the sceptre which was borne by the Electors of Brandenburg and their successors the Kings of Prussia as the emblem of their office as Grand Chamberlains of the Empire. There are sufficient examples of the early Berlin porcelains in existence to enable us to follow the steps by which it was gradually perfected from the greyish white body and imperfect glaze of the porcelains made by Wegeli to the fine bluish-white porcelain manufactured after 1771, some eight years after the factory had been taken over by the King. By the introduction of the kaolinic earths and rocks from Silesia and Hall, and after 1777 by the use of the minerals from Hall alone, the porcelain reached its highest point in material and technical perfection.

The earliest Berlin porcelains were naturally shaped and decorated after the well-known styles initiated at Meissen, for it was only natural that the workmen and artists brought from Saxony should continue to work in the styles they had already acquired. But Frederick's well-

known penchant for contemporary French art was quickly impressed on his beloved porcelains and became the predominant style at Berlin, gradually supplanting the more characteristic German styles imported from Meissen and elsewhere. Services for table use of all kinds, but more especially for coffee and dessert, vases, statuettes and groups were manufactured to a high degree of perfection. The body of the ware is a fine, almost bluish-white porcelain, while the glaze is bright and well fired and usually free from bubbles or blisters. An excellent palette of enamel-colours was perfected, the gold colours in various shades of rose colour, carmine and lilac being particularly good. The decorations follow the well-known eighteenth-century styles of scattered flowers, bouquets with ribbons, and the like; but the real rivalry was with Sèvres and the predominant note, especially in the more richly decorated pieces, is the contemporary French style as it was developed under Louis XV. It cannot be said that the efforts in this direction were particularly successful—they are often frigid or malignant—and the most pleasing examples of Berlin porcelain are to be found in the finely made painted service pieces, coffee-pots, milk-jugs, and the like, decorated with figure groups, usually in garden or landscape scenery, or in the pieces decorated with well-executed landscapes. Such examples occupy a well-deserved place in any collection of German porcelains, for they are admirably executed works bearing an undeniable Prussian stamp. Unfortunately for the student most of the German porcelains in England are still in private collections, but there are a number of examples in the London museums, and when these are once again completely accessible it will be possible to follow all the changes of style and manufacture from our public collections.

The financial condition of Prussia and the Prussian King were such that during this time various devices were used to increase the sale of the porcelains. Ambassadors or envoys from foreign states found it no disadvantage to their missions to become patrons of the Berlin factory, for the sales are said to have been carefully scrutinized by the King. There is also a legend, which seems to have some basis of truth in it, that Prussian Jews about to marry made the legal formalities easier by purchasing porcelains from the factory according to their means, and we hear much of the so-called *Judenporzellan* bought for this reason. When other means were insufficient to keep up the sales lotteries were resorted to, so that the factory must have brought a considerable revenue to the crown.

The Berlin factory does not seem to have made busts or figures in quantities at all comparable to the well-known examples produced in such profuse variety at Meissen, Höchst or Frankenthal, but there are some interesting specimens in existence in biscuit porcelain as well as a few decorated figures prized for their rarity. The most famous example is a bust in "biscuit," of Queen Louise, modelled by Schleier and long preserved in the Japanese Palace at Dresden, while a few specimens are also to be seen at Sèvres, in the Victoria and Albert Museum, and in the British Museum.

Other examples of the Meissen influence are to be found in the table services with the broad rims moulded in raised panels, ribbed or pierced basket-work, for pierced work was largely used both on the table ware and on some of the vases, especially those shaped and decorated in the *rocaille* style. The price list of 1777, republished by Dr. Brinkmann of the Hamburg Museum, gives invaluable informa-

GERMAN

GROSSBREITENBACH

Milk-jug. (About 1800)
Height 6¼ in.

BERLIN

Group: Lady with Mandolin and Lover
Height 9 in.

KLOSTER-VEILSDORF

Coffee-pot
Height 6⅞ in.

Franks Collection, British Museum.

tion as to these various productions and shows the extent to which the styles of other German factories were adopted or adapted at Berlin. It is greatly to be hoped that the republication of such original documents may be continued, for they would doubtless clear up many obscure points in connexion with the various productions of Berlin and the other German factories which are in need of further elucidation.

The repercussions of the French Revolution were severely felt throughout Germany and though Berlin was saved by its situation from the invasions of the French armies it suffered like the rest of Europe from the storm and its after-effects. The Berlin porcelain factory was evidently affected by the general financial troubles for we note the introduction of cheaper methods of manufacture and decoration. The printing process came into use from about 1800, though only to a limited extent, and most of the other innovations of this period, though much acclaimed at the time, are nowadays relegated to those factories which have no artistic traditions or pretensions to support. Two of these methods may be briefly described as they are strikingly illustrative of contemporary ideas. From the earliest days of the Berlin factory imitations of lace-work had been freely used in the adornment of the modelled figures, and this method was carried a step nearer realism by dipping a piece of actual lace or net into porcelain slip and then applying it to the modelled figure in the clay state; when this was fired the thread burnt away leaving a delicate mesh of porcelain threads where it had been applied. The second method was used for the production of plaques or rectangular slabs of porcelain modelled in relief in such a manner that when they are viewed by transmitted light, as by being

suspended against a window pane, the light and shade of a picture or a scene are reproduced by the effect of the thick and thin portions of the slab. Such productions seem to have been greatly prized at the time, but they are now rare, though specimens may be seen in some of the Continental museums among other bric-à-brac of the period, while a large and striking example is preserved in the museum at Sèvres, which measures 21 inches by 19 inches, and bears a representation of the interior of a church. I have seen one or two examples of copies of well-known pictures made in this way in thin slabs of Wedgwood's blue jasper, but I doubt if they were ever made as articles of commerce, and they are not more than thirty or forty years old. They are distinguished from the examples made in Berlin porcelain by the beauty and richness of their colour.

The nineteenth-century porcelains of Berlin as represented by the vases, services or figures, are for the most part laboriously dull or merely trivial, and the great reputation of the factory has been maintained by the attention devoted by its scientific staff to all the technical and scientific problems of the pottery industry in the widest sense. From the reorganization of the Prussian State after the revolution of 1848 the energies of the directorate of the factory, which was especially strong on the scientific side, have materially added to our knowledge of the technical problems which arise in the manufacture of pottery and porcelain especially as adjuncts to manufacturing industries. These important labours are entirely outside the aim and scope of such a work as this, and can only be followed in scientific journals or treatises. Some idea of their range and importance may be gathered from the

GERMAN

BERLIN

Milk-pot. (About 1755)
Height $6\frac{1}{4}$ in.

BERLIN

Group of Lovers. (About 1755)
Height $6\frac{3}{4}$ in.

NYMPHENBURG

Coffee-pot. (About 1760)
Height $7\frac{1}{4}$ in.

Franks Collection, British Museum.

collected papers and articles written by H. A. Seger,[1] who was director of the research laboratories at the Royal Berlin Porcelain factory from 1878 to 1896.

The most striking results of Seger's work from the point of view with which we are concerned here will be found in the introduction of various types of porcelain more akin in their nature and composition to those of Japan than of China, and the development of *flambé* glazes, though these are so thin and glassy-looking that they compare unfavourably with the masterpieces of the Far East and especially with those of China, while they have been far surpassed in France and England. Crystalline glazes following the well-known styles made at Copenhagen and elsewhere have also been freely used, but with no particular distinction, and it remains to be seen whether the effects of the War may purge the German mind and set its potters to work with a renewed sense of the beauty of true porcelain technique, where there are many realms still unconquered.

NYMPHENBURG AND NEUDECK (1754–)

To understand the position of the famous and beautiful porcelain of Nymphenburg it is necessary to refer to a notorious arcanist named Ringler, who, at some not clearly determined date round about 1750, is said to have settled for a time at Neudeck on the Au, in the Duchy of Bavaria, where a factory for making tin-enamelled faïence was in operation. At this factory Ringler was engaged in one of his several

[1] Seger, H. A., *Gesammelte Schriften*, Berlin, 1896. American Translation, *Seger's Collected Writings on the Manufacture of Pottery*, Easton, Pa., 1902. English Edition Scott, Greenwood & Co., London.

attempts to introduce the manufacture of porcelain. Apparently these efforts were not crowned with success, for the earliest porcelain made here is attributed to the labours of J. P. Hartel after Ringler had left the factory. Whether this be so or not, little porcelain can have been made at Neudeck when, in 1756 or 1758, the factory was transferred with plant, materials and workmen to a site at Nymphenburg, in the neighbourhood of the summer palace of the Elector of Bavaria, Max-Joseph III. Here, under the direction of Hartel, the porcelains which are so highly esteemed in Germany were brought to perfection and the factory is always recognized as a Royal factory owing to the patronage of this exalted prince. Apart from this the porcelain is of such fine quality and is generally so brightly and tastefully decorated that it is now a coveted possession of many collectors and amateurs of fine porcelains all over the Western world.

After 1777, either from indifferent supervision or from other causes which are not quite clear, little porcelain of particular note was produced until, during the reign of Maximilian IV, the French revolutionary armies overran the Palatinate and the workmen from Frankenthal, driven afield, brought fresh spirit and enterprise to Nymphenburg. The earlier productions of the factory made before the French invasion display a body and glaze of fine quality, quite equal to the best of the contemporary German porcelains, though in some examples the material is somewhat deficient in transparency. The pieces comprise table ware and dessert services, coffee services, candelabra, flowered candlesticks, as well as the treasured little statuettes and groups, and they are invariably tastefully and skilfully decorated with bright, clear enamel-colours—the reds being of ex-

GERMAN

NYMPHENBURG

Snuff-box, with biscuit bust of Maximilian, Joseph III of Bavaria
Length 5⅝ in.

Franks Collection, British Museum.

LUDWIGSBURG

Chocolate-pot. Figures of Hope and Music. Blue ground with gold tracery
Height 5¼ in.

FRANKENTHAL

Custard-cup. (About 1760)
Height 3½ in.

ceptional quality—and excellent gilding not too lavishly employed.

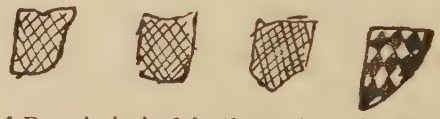
There is, or was, a celebrated collection of the earlier Nymphenburg porcelains in the National Museum at Munich, including a number of the well-modelled biscuit "rococo damen," and a spirited group representing a combat between two knights. Treasured examples of the later porcelains made for King Max include a number of elaborate cabinet pieces and richly gilt cups with family portraits, splendidly painted in miniature, in the medallions which are deeply framed in gold.

Among the earlier examples great interest also attaches to the copies of celebrated German and Italian pictures in the Munich galleries painted on large slabs of porcelain by the painters Adler and Heinz. This copying of ancient masterpieces was continued for many years, as we find that two other painters—Fouquet and Heyn—made many such copies in the later period of the factory, from 1789 to 1815. It is possible that this copying of pictures from the Munich galleries also brought about the general practice of sending the best pieces made at Nymphenburg to Munich to receive their overglaze decoration.

The factory is still in existence, though it passed into private hands from 1848, when the State subvention was stopped, and its later history is undistinguished. Collectors should be on their guard with regard to the porcelains purporting to come from the Nymphenburg factory, as many imitations and copies are to be met with.

The marks comprise the Bavarian coat of arms, either incised in the paste or painted in underglaze blue, though sometimes what is called the " masonic " mark, two crossed triangles with letters and numerals opposite the points, is

found. There are examples which bear the names of various painters in full: Klein, C. G. Lindemann, Silberkammer, Willand, while a few workmen's marks scratched in the paste and surrounded by an incised circle have also been noted:



The arms of Bavaria incised in the paste or in underglaze blue

A masonic mark—sometimes called the "Seal of Solomon"

The collector may be warned, however, that I have seen in 1920 in London a number of marked specimens which I believe to be modern forgeries, though I have been unable to discover their origin.

LUDWIGSBURG (1758–1824)

This was the last effort at porcelain-making of the arcanist Ringler, who started the works for Duke Charles Eugéne of Würtemberg in 1758 and remained as director till his death in 1802, the Duke having died in 1793. From this date the factory appears to have made only indifferent porcelains and it finished a lingering existence in 1824.

Apart from the body of the porcelain made from the clays and rocks brought from Passau, which is grey and of inferior quality so that the porcelain is not so white as that of Meissen or Nymphenburg, the glaze is bright and clear,

and the colours are well compounded and of good quality. Besides its table services of various kinds decorated with sprays or scattered flowers in the approved fashion, we find other examples decorated with garlands of flowers, crisply modelled and skilfully coloured in enamel-colours. The relief-work and modelling were generally excellent, for the well-known modeller, Pustelli, was chief of the staff of modellers from 1760–62. The figures modelled by him, or under his supervision, comprise hunters (male and female), shepherds, gardeners and dancers—a figure of an antic Chinaman is much sought after. The chief artist and sculptor, however, was J. C. Beyer, who was principal of the modelling and decorating departments from 1759 to 1767, when he was appointed painter and sculptor to the Austrian Court at Vienna. In his hands the shapes and decorations acquired the neo-classical style of the day, though we also find many examples with sprays of flowers, scattered flowers, paintings of birds and insects, as well as landscapes painted in colours or *en camaïeu*. Another favourite style used for the table services was the application of garlands in relief, skilfully touched in with various bright enamel-colours. The fame of the factory, as well as the reputation of Beyer, brought other artists whose work is greatly admired. The best known of these were Danhofer from Höchst, Kirschner from Bayreuth, Riedel from Meissen, and Steinkopf from Frankenthal. Riedel painted landscapes with birds which are highly prized.

Marks: The mark of the best period is a double C interlaced and surmounted by a crown, which has led to the use of the dealer's name for this porcelain, viz. Kronenburg, and which is sometimes confounded with that of Niderviller (q.v.)

FRANKENTHAL (1755–1800)

At the little town of Frankenthal in the Bavarian Palatinate and about six miles north-west of Mannheim, there appear to have been various tentative efforts to establish the manufacture of porcelain round about 1750, but in spite of much research there is no definite information about them. The first real success appears when Paul Antoine Hannong settled here, having been driven from his porcelain works at Strasburg by the rigorous French edicts designed to fortify the position of the newly established Royal factory at Sèvres. P. A. Hannong left Strasburg in 1755, and entered on the manufacture of porcelain at Frankenthal under the patronage of Carl Theodore, Elector Palatine.

Naturally he met with considerable difficulties in these efforts and some authorities are of opinion that the first porcelains were made by his son Joseph Adam Hannong who was left to carry on the work. In 1762 the Elector appears to have tired of the slow progress made by the Hannongs, so he bought their interests and carried on the manufacture, the first director being Bergdoll from 1762 to 1775, when it came under the management of Feylner, who appears to have continued to direct affairs until the end of the enterprise.

The period of the finest productions, which are always exceedingly well made and finished with great care, lasted from 1755 to 1780, as it was during those years that the admirably modelled and coloured figures were made in such abundance, and it is on these that the fame of the factory chiefly rests, for they are in better taste than the services and other decorated pieces. These figures and groups are so numerous that we can only mention a few of them,

GERMAN

HÖCHST

Statuette modelled by J. F. Melchior (1775)
Height 7 in., width of base 2⅛ in.

FRANKENTHAL

Group modelled by Carl Göttlieb Lück (1767–75)
Height 6 in., width of base, 5 in.

Victoria and Albert Museum.

choosing the best-known or most typical examples. Highly prized by German collectors are the figures of fine ladies and gentlemen, wearing elaborate rococo costumes, which were modelled by the skilled figure-makers of Frankenthal, after the pictures by Watteau, Lancret, and some of their German contemporaries who worked in the same style. The skill displayed in the modelling and setting up of the figures is reinforced or even emphasized by the minute finish of the painting and gilding with which they are enriched, and German writers become quite lyrical in expatiating on their merits. Thus, Jännicke, in his "Grundriss der Keramik"[1]: "A small white porcelain figure in my collection belongs to this class of little masterpieces. It portrays the seated figure of a beautifully dressed gentleman, wearing a shooting hat, leaning against a ribbon-garlanded 'rococo' reservoir surrounded with grapes, who, with his outstretched hand, appears to be offering some one a bunch of grapes."

I have come across an amusing French rhapsody taken from the *Journal du Commerce* for 1760. "The porcelain of Frankenthal has a material of finer quality than that of Saxony or of France. It must become in time superior to that of China or Japan not alone for the beauty of its whiteness and the lustrous quality of its glaze, but still more for the elegance of its decoration and for the finish of its modelled groups and figures so varied and highly finished, distinguished by their taste, the nobility of their contours, and the beauty, force and vivacity of their colouring." One wonders if this is a specimen of the *réclame* of the day, made to order and paid for.

Another style followed at the factory at Frankenthal recalls certain well-known faïence pieces made at the French

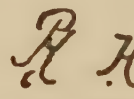
[1] *Grundriss der Keramik*, F. Jännicke, pp. 781, etc. Stuttgart, Paul Neff, 1879.

faïence factory at Niderviller just before this time. The ground of the porcelain pieces was painted so as to resemble a piece of wood with strongly marked graining, and on this as background a paper bearing a painted landscape appears to be pinned. The style was so successfully imitated that it is sometimes necessary to handle the pieces in order to distinguish the porcelain from the faïence.

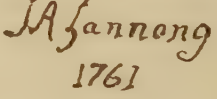
The factory appears to have been continued with diminishing success to 1795, when work seems to have ceased, and about 1800 the works and all its contents were sold and dispersed—an unfortunate termination for one of the most promising of the minor German factories.

It may be added that in the Franks Collection of Continental porcelains in the British Museum there is a plate of the year 1775, apparently intended to serve as a standard palette for use in the factory, as it displays all the colours used at that time.

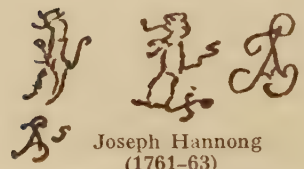
Marks: As one might expect with a factory which had such a chequered career during nearly half a century, the marks are varied, including those believed to distinguish the productions of the Hannongs and the marks which contain the crowned cipher of the Elector Carl Theodore:



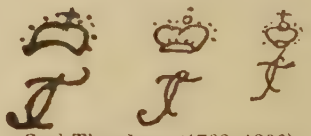
In blue (underglaze)
Paul Hannong (1755-61)



In blue



Joseph Hannong
(1761-63)
(with or without the Palatinate lion)



Carl-Theodore (1762-1800)

FÜRSTENBERG (1746–1888)

One of the minor German princes who seriously took up the manufacture of porcelain just before the mid-eighteenth century outburst of activity was the Duke of Brunswick, who set up a little establishment at his castle of Fürstenberg, on the Weser, the supervision being entrusted to his Oberjägermeister, von Langen, who is said to have been something of an arcanist. But the first porcelain-maker who had a hand in affairs was J. C. Glaser, from Bayreuth, yet he does not appear to have remained long, as in 1753 Bengraf and the painter Zeschinger came from Höchst, and were joined during the following year by Feylner from the same factory. In spite of the arrival of these men, who were doubtless provided with sufficient means to conduct the enterprise, no conspicuous success seems to have been obtained for some years, as only after 1770 have we evidence of any manufacture of porcelains of fine quality. Before this time the Passau kaolin had been used and the ware was greyish and dull, for most of the factories seem to have passed through the same initial difficulties. From 1770 the factory appears to have been conducted with spirit and enterprise, for vases and services decorated with landscape-painting, enamel decorations and gilding, and enriched with coloured grounds in claret and deep rose colours, recalling the famous ground colours of Chelsea, are well known.

Perhaps even more renowned than the vases and services are the biscuit groups, figures and portrait medallions attributed to the sculptors Luplau, Desoches and Schubert who were employed at the factory, as well as other figure-makers who apparently worked here from time to time.

Many of these biscuit porcelains are supposed to have been founded on the choice collection of objects in Oriental porcelain, bronzes and ivories belonging to the Duke of Brunswick.

The landscape-paintings were a feature in the Fürstenberg porcelains of the best period after 1770, and many of them were adapted from sketches made by Pacha Weitsch, a well-known local artist.

It can hardly be said that the Duke of Brunswick's porcelain carved out a very original style of its own, for the examples are generally echoes of the successful styles of more famous factories—German, French and English. The collections still preserved in the Museum at Brunswick are more interesting from the point of view of imitation than of originality, but there are many specimens still treasured in English households, for the ware was in some favour in this country in the time of George III.

During the period of the French wars towards the end of the eighteenth century the factory declined considerably, and it is said that the ducal support was withdrawn, but there appears to have been a marked revival after 1797, when Gerverot came from Sèvres, and down to 1829 the production was carried on with fresh spirit.

Many of the original models and the moulds were still in existence, while close at hand were the ducal collections, an unfailing source of designs or decorative ideas.

Unfortunately, even from this time there appears a tendency to reproduce many of the old models and colourings, so that specimens of Fürstenberg porcelain are often difficult to date; and since the sale of the factory in 1888, when the models and moulds were dispersed, there has been a flood of modern copies of old Fürstenberg porcelain, which are difficult to detect, except by a certain air of

GERMAN

RUDOLDSTADT

Tea-caddy. White, painted in bright enamel-colours
Height 5⅜ in., width 3 in.

LIMBACH

Jug and Cover. Flowers in bright enamel-colours
Height 6⅜ in., diameter 3½ in.

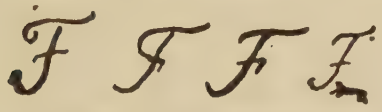
FÜRSTENBERG

Sugar-basin and Cover. Crimson sprigs, gilt border
Height 3 in., diameter 3¼ in.

Victoria and Albert Museum.

freshness, especially as they are often mixed up with genuine old pieces in the shops of dealers.

Marks: A large F painted in blue under the glaze is the general mark, but the biscuit porcelains sometimes have the letter F scratched in the paste, while a running animal, probably intended for the horse of the Brunswick arms, was impressed on many of the biscuit pieces:



Painted in blue (underglaze)

Impressed on biscuit pieces

ANSPACH OR ANSBACH (1760?–1804)

This little Bavarian town was the original site of a porcelain factory established at some date about 1760, under the patronage of the Margraves of the place, of a junior branch of the Hohenzollerns, while some four years later the factory was removed to the Margraves' castle at Bruckberg, but the porcelain is always spoken of under the original name. The body of this porcelain is not of fine quality, for it is either grey and nearly opaque or yellowish in tone; but it is singular how little is known of the porcelain, seeing that operations were carried on in the two places for at least sixty years. The general style of decoration is with scattered flowers or sprays and birds, which are carefully if not very artistically painted.

Marks:

In underglaze blue

BAYREUTH

It is generally supposed that there was a porcelain factory in this Bavarian town, but the evidence is conflicting and unsatisfactory, some writers referring the attempt to as early as 1720, and others to 1766. Mr. Hobson mentions " two cups in the Franks Collection signed by the Bayreuth painters Metzsch and Jucht, the former in the year 1748," and Jacquemart also mentions two cups, one with the date 1744. It remains, to my mind, very uncertain whether there ever was a definite porcelain manufactory at this place. A few pieces may have been decorated here that had been made elsewhere, and it is hardly likely now that we shall obtain further information on the subject.

BADEN-BADEN (Late Eighteenth Century)

All the authorities appear to agree that this factory was founded by the widow Sperl, with the aid of Pfalzer as director and workmen from Höchst. The factory is often said to have been started in 1753, which would correspond with one of the periods of difficulty in the early history of Höchst. The widow Sperl was in command until 1778, after which it was carried on by Pfalzer, who, however, failed to make a success of the business, and the buildings are said to have been turned into an inn.

The porcelain is said to have been of fine quality, and figures in an ambitious style, representing Architecture Sculpture, Painting and Poetry, are mentioned as bearing the marks of this factory, but I think their authenticity is doubtful.

Marks : The mark attributed to Baden-Baden represents

GERMAN

HÖCHST

Man with Flute (biscuit).
(About 1785)
Height 7 in.

KELSTERBACH

Figure of Harlequin.
(About 1760)
Height 6¾ in.

FULDA

White Porcelain Figure.
(About 1770)
Height 6 in.

Franks Collection, British Museum.

two hatchets or two axe-heads, the edges turned towards each other in either case—such a mark is usually found in gold:

CASSEL

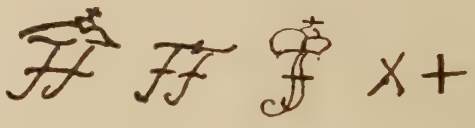
Porcelain is said to have been made here for a few years from about 1763 or 1766, the period of activity ending about 1771, though the manufacture is believed to have lingered on to 1788. Few examples are now known which can be ascribed to the factory, and Jännicke remarks that nothing is known of the place in Cassel itself. M. Auscher says that the porcelains attributed to Cassel are in the German taste of the latter part of the eighteenth century, and are marked in blue, either with a lion or the letters H C (*Hesse Cassel*), but that the latter mark is doubtful. In any case the factory is of little importance, and we are never likely to learn more of its history.

FULDA (1765–80)

This factory, which produced a number of well-made and highly finished porcelain pieces for a few years, was started about 1765 by Nicolas Paul under the direction and at the charges of the Prince-bishop Arnandus of Fulda. It has often been stated that a factory was at work in Fulda between 1741 and 1758, but we know nothing of its history or its productions. The princely productions of Fulda are, however, well known, for they display some of the best features of the German porcelains of the last quarter

of the eighteenth century, and the works was proudly spoken of as the *Fürstliche Fuldaische feine Porzellan-Fabrik.* It would seem that little or no attempt was made at establishing a trade in the porcelains, which apparently circulated only among the Prince-bishop's friends and his confidants. But the expenses of such an undertaking proved too great for his successor, Henri de Butler, who sold the business and its appurtenances in 1780. Apart from the table services of various kinds, with skilfully modelled borders and neatly finished painting and gilding, a few figures and groups are known, and they may have been made in some quantity.

Marks: The figures were generally marked with a cross incised in the paste or painted in blue, but the general mark of the porcelains was a double F (*fürstlich Fuldaisch*) under a crown:



GERA (1780–)

This little porcelain factory, which is said to be still in existence after many vicissitudes, though it has never risen above the rank of a very minor factory, was founded at Gera, in Thuringia, or in the near-by village of Unterhausen, though the porcelain is always known by the name of "Gera." Some few years ago the Leipzig Museum issued a little handbook — "*Altthüringer Porzellan*" — dealing with the Thuringian factories, where it is stated that the factory was started by a faïence-maker, Johann Gottlob Ehwaldt, in association with one Gottbrecht.

The earlier productions of the factory that are now

GERMAN

GROSSBREITENBACH

Milk-jug. (About 1800)
Height 6¼ in.

LUDWIGSBURG

Coffee-pot. (About 1770)
Height 8¼ in.

GERA

Covered Cup. (About 1790)
Height 6¼ in.

Franks Collection, British Museum.

known are mostly specimens of table ware, with the decoration, so much favoured at various minor factories in eastern France and in Germany, in imitation of grained wood with a picture pinned upon it. Much more ambitious productions are the richly decorated cups and saucers, bearing painted portraits in silhouette, surrounded by decorations *en camaïeu*, or with coloured grounds and carefully finished gilding. Such examples are rare and are now highly prized in Germany. Afterwards, but before the end of the century, the works was in possession of Schenk and Lörch, whose best-known pieces have a fine yellow ground. Then it passed into possession of the Greiner family, by whom it has since been carried on.

Marks: The marks attributed to this factory during the eighteenth century, which is the only period that attracts the interest of collectors, are the letter G written in various styles, while the word "Gera" has been recorded:

The mark of Schenk and Lörch is given as

GOTHA (1760–)

This is one of the oldest of the groups of factories now under consideration, as in the Leipzig Museum handbook already mentioned some correspondence is given that took place in 1758, when Rothberg, a state official (whose name is often written Rothenberg), tried to persuade a potter named Paul[1] to leave Fürstenberg to join him at Gotha.

[1] This was probably the arcanist Paul, who at various times worked at Fürstenberg, Fulda, and other factories.

At all events porcelain appears to have been successfully manufactured as early as 1760, and the styles of Berlin and Meissen were closely followed, so that, marks apart, some of the examples might be mistaken for the productions of these famous factories. On the whole the porcelain is perhaps the best, in material and decoration, of the Thuringian wares, as may be seen by an examination of the specimens in the Franks Collection and in the Victoria and Albert Museum. Little is known of the history of the factory or of its productions for some years until we find it in the possession of Henneberg, said to have been at one time a valet to Prince August of Gotha, and from 1813 to 1881 it remained in possession of this man, his sons and grandsons. Since 1881 it has been carried on by Simson Brothers.

Marks: The marks of the early period, which are alone of interest to collectors, are in underglaze blue—R or G, or R.g., or the place name in full:

GROSSBREITENBACH (1770–)

This factory, which after many vicissitudes is still in operation, was apparently preceded by the efforts of a number of private decorators (*Hausmalereien*), and its establishment is believed to be due to Anton von Hofgarten, who, about 1782, sold it to Gotthelf Greiner, the active spirit who about this time seems to have possessed porcelain factories at Limbach, Kloster-Veilsdorf, Volkstedt, and Wallendorf, comprising an important section of the group of minor Thuringian factories which existed for the most part on the production of cheaper imitations of the porcelains

of the more famous German factories. No doubt Greiner was aided in his ambitions by various minor princes or great nobles, but the productions of the different factories have a strong family likeness, which probably marks the influence of Greiner himself. The patron here appears to have been Duke Anton Ulrich, though, as he died in 1763, it is more likely to have been his widow, Charlotte Amalie, who was ruling at this time as regent for his sons. The porcelains of all these factories have had many enthusiastic admirers, and many specimens that survive encourage endless arguments as to their origin, but their technical and artistic qualities are not worthy of the space that has been devoted to them in the numerous native works on the history of German porcelain. Unfortunately the marks are not very helpful in distinguishing the work of the different factories, as the same mark, the clover leaf, was used at Limbach, and from 1788 onwards was also used at Ilmenau, Limbach and Grossbreitenbach.

Service pieces and figures are the examples that have mainly survived from the varied products of Grossbreitenbach.

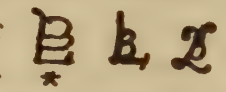
Marks :

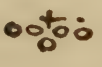
LIMBACH (1761–)

At this factory Greiner seems to have confined the productions to imitations of Meissen porcelain, and very little is known of the factory or its history except such as can be gathered from the few figures, cups and saucers that are

accepted as its work, for most of the pieces attributed to this place are of doubtful authenticity. This is not surprising in a factory which apparently existed on imitations of more famous German porcelains, for it is said that Greiner was threatened with prosecution by the Saxon Government for using a mark in imitation of the crossed swords of Meissen. This probably explains, though it does not justify, the attribution to this factory of a number of ambitious pieces, particularly figures, which because they bear this mark and are in want of a name are attributed to Limbach.

Marks: Many marks containing the letters L and B are attributed to this factory, but without any definite proof, and imitations of the Meissen mark, probably in most frequent use here, are by no means confined to this factory.

Apart from the imitation marks, which are numerous but unreliable, the usual mark appears to be the letter L or a conjoined L and B written or marks intended for imitations of Meissen. 

There are a number of other marks given by Jännicke and Jacquemart which seem to me very doubtful, particularly a mark  which has been pressed into duty for many factories, but without clear identification, for it may have been only a workman's mark or a mark used on experimental pieces which ultimately passed into circulation.

KLOSTER-VEILSDORF OR CLOSTER-VEILSDORF (1759–1800 ?)

The date of the foundation of this factory is variously given as 1759 or 1762, because the factory which became of some repute under this name appears to have been founded in 1759 at Sitzerode by a merchant named Nonne, and was

GERMAN

KLOSTER-VEILSDORF

Milk-jug and Cover.
Painted and gilded
Height 6 in., diameter $3\frac{7}{8}$ in.

Victoria and Albert Museum.

LUDWIGSBURG

Tea-pot. Painted and gilded
Height $3\frac{5}{8}$ in., diameter $6\frac{5}{8}$ in.

NYMPHENBURG

Jardinière. Painted and gilded
Height $5\frac{1}{4}$ in., diameter $6\frac{1}{2}$ in.

removed in 1762 to Volkstedt near to Kloster-Veilsdorf. About 1765 Prince Eugene von Hilburghausen is said to have taken the factory under his protection, but this apparently did not amount to actual proprietorship as from 1770 it was in the possession of Greiner, and it was afterwards conducted by his two sons. The factory may have existed to a later date, as, according to some accounts, it was carried on by a member of the family down to 1823.

The porcelain was not of distinguished quality, for specimens are often thick and not very transparent. Table services, groups and figures of the usual kind were made and are only to be distinguished from other Thuringian productions by their marks. The decorations follow the accepted formula of scattered flowers, sprays or bouquets.

Marks: The marks usually accorded to the porcelains of Kloster-Veilsdorf are the letters C V either with or without the Saxon shield in various forms:

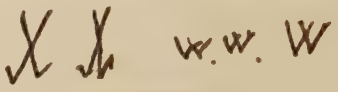
These marks can only be taken as the best selection from a considerable variety in which the letters C V are used.

WALLENDORF (1762–)

This is another factory founded by Greiner, this time in association with Haman, or Hammann, about which we are still very much in the dark. The wares were mostly imitations of the styles of Meissen, examples of table ware with ribbed or basket-work surfaces being best known The

painting was generally executed in underglaze blue, or with the usual enamel-colours in use in the district, but with the counterfeited marks the specimens have often been mistaken for examples made at Meissen or Berlin, to which they certainly bear some resemblance, for they were not badly made.

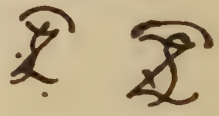
Marks :



In underglaze blue

ZWEIBRÜCKEN OR PFALZ-ZWEIBRÜCKEN (1740–75?)

A porcelain factory of minor importance existed here under the patronage of Christian IV, Duke of Anhalt, the productions comprising only table services, coffee services and the like, of the ordinary kind, made in porcelain of mediocre quality. A monograph of this factory was issued at Leipzig in 1907, which strives to exalt its importance, but without much success, for the ware was of insufficient excellence to warrant enthusiasm. Apparently it only lived by the patronage of the Duke of Anhalt and was abandoned after his death in 1775.

Marks : The mark in underglaze blue is 

AUSTRIAN: VIENNA

Cup and Saucer.
"Venus chastising Cupid"
Diameters 2½ in. and 5⅛ in.
Barwell Bequest.

Milk-pot. Inscribed "L'Herrison" and "Fantaisie moderne"
Height 6 in.
Franks Collection.

Cup and Saucer, with classical medallions. (About 1790)
Diameters 2¾ in. and 5⅜ in.
Franks Collection.

British Museum.

CHAPTER XIII

OTHER EUROPEAN PORCELAINS

AUSTRIA

VIENNA.—The first essays in porcelain-making in Vienna seem to have been initiated about 1718, when a Dutchman named Du Paquier, who had settled in Vienna to manufacture tin-enamelled faïence, secured the aid of two runaway workers from Meissen—S. Stölzel and Christopher K. Hunger—and made the first recorded porcelain in the Austrian capital. Naturally enough, their earliest productions which have been identified are poor imitations of the Saxon porcelain, and all their efforts must have ended in failure but that some friendly interest secured the patronage of the Empress Maria Theresa, who in 1744 took the enterprise under her protection and made liberal grants of money, so that it shortly afterwards passed into the possession of the Empress. Probably from that time, and certainly from 1747, Karl Mayerhofer von Grünbüchel was director of the factory, and the most noteworthy productions of his directorate display the mixed aims of the promoters, for while he made a number of statuettes in the style of Meissen, some of which were practically copies, he also introduced vases and services decorated in the Oriental style; but the Viennese porcelain of this period has little merit, and a contemporary observer would not have predicted the later successes of the factory.

The appointment of Baron Konrad von Sorgenthal as director in 1784–85 seems to have initiated great changes.

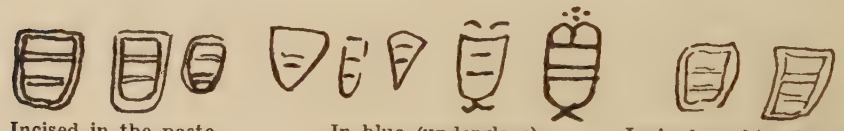
He founded an art school for the training of the apprentice designers and painters, but his most valuable helper appears to have been the chemist Joseph Leithner, who gradually perfected a complete palette of enamel-colours of great richness and beauty, as well as a method by which relief-work in fine gold and platinum could be produced with the utmost brilliance. By this method the precious metals were no longer piled up in layers of considerable thickness to be engraved in the old manner, but a composition like a dry yellow enamel-colour was painted on the ware and worked up into relief of ornamental or flower forms. After an easy fire in the enamel kiln, the gold or platinum was painted on this raised ornament and refired, giving all the appearance of richly embossed gold or platinum, when, as a matter of fact, the layers of precious metal were not very thick. In this way it was possible to produce the effect of a design in bright gold or platinum on a dead ground of the same metal, and the method has been widely followed in every country—even in Japan. The most skilful worker in this method was the decorator Georg Perl, whose work has never been surpassed in its kind for precision and finish and still commands great admiration. Another of Leithner's discoveries was a black pigment made from uranium oxide, which was a marked advance in its intensity and stillness on the blacks hitherto used in porcelain decoration.

By the skilful employment of these varied technical improvements Baron von Sorgenthal was able to produce that brilliant and richly decorated porcelain for which the Imperial factory of Vienna is chiefly remembered. Table services, dessert services and coffee services were made in profusion, displaying the sumptuous relief gilding as a framework for skilful and highly finished paintings in

enamel-colours in the style of Watteau, Lancret or Boucher.

Stimulated doubtless by the successful example of Sèvres, copies of some of the most famous Italian and German paintings in the Vienna galleries were also manufactured on slabs of porcelain of considerable size. Copies of famous pictures were also used in the decoration of the costly table services, though these departures were most extensively followed after the death of von Sorgenthal in 1805, when Niedermayer became director. The renown of Vienna was at its height under von Sorgenthal and Niedermayer, but after about 1815 the decoration became cheaper and less finely executed. In 1818, when the factory celebrated its centenary, the cheaper production must have brought some revival of trade, for 500 workpeople are said to have been employed. We know that Benjamin Scholz was director after Niedermayer, from 1827 to 1834; Baumgartner, 1834–44; Baron Leithner, 1844–56; Alexander Löwe, 1856–64, in which year by decision of the Reichsrath the factory was closed, and the collections of drawings and designs, specimens of porcelains preserved in the establishment and the library were removed to the Austrian Museum. It cannot be said that the Viennese factory added greatly to European fame in the making of porcelain. Its most noteworthy achievements were the technical inventions of Leithner and Georg Perl in colours and rich gilding, but these were not used at Vienna in such a way as to demonstrate their full utility—other factories mainly reaped the benefit of their discoveries, for they have been extensively used throughout Europe since their first introduction, and have added materially to the resources of later porcelain-decorators.

Marks: The earliest Viennese porcelain even down to 1744 was unmarked, except, perhaps, by sham Chinese marks. After 1744 the Austrian shield appears, either painted in underglaze blue or scratched in the paste. From 1784 the last two numerals of the date of the year of manufacture were generally stamped in the paste. Examples are known bearing the inscription "Vienne" or "Viennae" and the date. The biscuit pieces are generally marked with rude representations of the Austrian shield also scratched in the paste:



Incised in the paste — In blue (underglaze) — Incised on biscuit pieces

Specimens are known which are signed in full by various artists, the recorded names including: Hunger, Jacobus Helchs, Joseph Nigg, Lamprecht, Perger, Foerstler, Varsanni, Wegh, Weisselbaum, etc.

Of the other Austrian factories such as Pirkenhammer, Schlaggenwald, and Elbogen we can do no more than record that such factories existed during the first half of the nineteenth century, for their productions are of no importance.

HUNGARY

Herend.—Apparently there has only been one porcelain factory of any note in Hungary, though this one has earned considerable notoriety from its skilful imitations or reproductions of famous porcelains of divers kinds, both Oriental and European. The enterprise was founded in the first

AUSTRIAN: VIENNA

Covered Milk-jug.
From cabaret service
Height $4\frac{3}{4}$ in.

British Museum.

Plate. Painted "Venus and Cupid"
Diameter $9\frac{3}{8}$ in.

Covered Coffee-pot.
From cabaret service
Height $5\frac{3}{4}$ in.

quarter of the nineteenth century, the exact date being uncertain, and the earliest productions, made in a porcelain of fair quality, seem to have followed the decorative styles current at the more famous factory at Vienna. We have no information as to where the proprietor, Moritz Fischer, had learnt his art, but he seems to have been a genius in his capacity for making imitations of the porcelains of any style and period when there was sufficient profit to be made by the manufacture of reproductions, for which he appears to have found a considerable demand in south-eastern Europe.

It would seem as if every famous or popular style of porcelain decoration simply created in Fischer the desire to manufacture and sell copies of it, and he became remarkably expert at this business long before the modern reproducers were heard of. The collector in search of examples of Fischer's skill is most likely to find them in what might be readily mistaken for examples of some famous style of the Chinese, Japanese, Sèvres, Capo di Monte or other valued porcelains of the past. Many competent judges have been deceived by his clever reproductions, and I can join in the laugh at their expense, for I am of the number. I believe the works is still in existence and in possession of the same family, so that by this time they must possess an invaluable store of pottery lore and skill. It should be said that the pieces made here are usually marked with the name of the place impressed in the paste in small letters that may be easily overlooked, *Herend* or HEREND. Occasionally, the Hungarian coat of arms, painted over the glaze, has been noted, but the impressed mark of the place-name is much more usual.

DENMARK

The position of the Royal Copenhagen Porcelain Works is unique from the radical influence which its decorative styles on a ware of excellent quality have exercised on contemporary European porcelains, and even on the porcelains of far-off Japan, as, during the last thirty years or so, it has occupied a post of honour almost comparable with the eminence of Meissen and Sèvres during the eighteenth century, for its discoveries have been eagerly followed and its styles adopted by other pottery- and porcelain-makers in many countries.

To the most sympathetic yet unprejudiced observer of an earlier day such a consummation would have seemed quite beyond the bounds of possibility, for the position has been won from a crowd of eager rivals within living memory and is maintained by a fertile display of technical and artistic resources such as only establishments of the first rank and importance can manifest.

Notwithstanding the proximity and easy communication with Germany and the renown of the Saxon and other German porcelains at the time when Denmark sought to establish the manufacture, the first efforts at porcelain-making appear to have been made in imitation of the old French soft-paste by a Frenchman, Louis Fournier (1760–66). It is inconceivable that any considerable quantity of porcelain can have been made during this initial period, and certainly authentic specimens of the early productions are now very rare. Sir A. W. Franks was able to secure a few examples, some of which had been in the Bohn Collection, and were included in the collection of Continental porcelains in the Bethnal Green Museum,[1] and are illustrated in Mr.

[1] The collection is now in the British Museum.

DANISH: COPENHAGEN

Covered Vase, inscribed "Fridericus" (son of Christian VII)
Height 18¼ in., width 10 in.

Victoria and Albert Museum.

Hayden's "Royal Copenhagen Porcelain." [1] The identifiable specimens show that considerable success had been attained in the reproduction of some of the more famous coloured grounds of the contemporary Sèvres porcelain, for we have examples with grounds of turquoise, rose-Dubarry and royal blue, as well as a characteristic and beautiful emerald green, enriched with fine gilding and flower-painting in the well-known style of Sèvres, while some of the pieces bear swags or pendent wreaths of modelled flowers, touched with colours and gilding. The skilful manufacture and decoration of these specimens prove that Fournier possessed considerable skill as a potter, for the decorative work is well conceived and executed, and such pieces afford a pleasing example of some of the foreign transplantations from the old soft-paste of Sèvres.

This charming production was not destined to endure, for the proximity of Germany and, doubtless, the risks and costs attendant on the manufacture of soft-paste porcelain soon brought about at Copenhagen the substitution of a porcelain after the German fashion, but made from the china clay procured in the island of Bornholm in the Baltic and felspathic rocks from Sweden. The first attempts in this direction appear to have been originated by a Danish chemist named Müller, whose life recalls the stories told of the wandering arcanists of an earlier time, though the race never dies but is born anew with every fresh invention of the mind of man. He had as associates a modeller, Luplau, from Fürstenberg, J. C. Bayer, a flower-painter, who is said to have come from Nuremberg, and three workmen from Meissen who seem to have been very soon dismissed

[1] *Royal Copenhagen Porcelain*, p. 47, by Arthur Hayden. London, T. Fisher Unwin, 1911.

for rank insubordination. His difficulties may be judged from the statement that he paid part of the salaries of these men out of his own meagre allowance as manager. Other early artists or decorators whose names have a more Danish sound are the portrait-painters Camrath and Ondrup, with Hans Clio, who was drawing-master for the boy apprentices, and of whose work as a landscape-painter there are signed examples in existence.

The manufacture, however, was not immediately successful and great losses occurred in the firing, probably from imperfect construction of the kilns. The best pieces appear to have been sent to the Royal palace, and in 1779 the factory was bought by King Christian, while it has been fostered by the active interest of successive members of the Royal house to this day, among whom our own Queen Alexandra must be recognized as one of its most active and influential patrons.

The immediate result of the direct Royal interest, and probably of the imported German painters and modellers mentioned above, was the adoption of a pronounced rococo style based on that found in the contemporary porcelains of Meissen, Fürstenberg and Berlin, for pieces in this style are well known and are amply illustrated in the work by Mr. Arthur Hayden already mentioned.

In a distinct and, in the sequel, more important class is the characteristic pattern, apparently introduced from Meissen, known as the "onion pattern," though Meissen had borrowed it from a well-known Chinese original. This pattern has been used on millions of pieces at Copenhagen and almost every other factory of porcelain or pottery in Europe and America, until it has become about as well known as the perennial "willow pattern," which boasts a

DANISH: COPENHAGEN

Coffee-pot.
Mark: the "Three Belts"
Height 6½ in.

Tankard. With cypher A.F.
Mark: the "Three Belts"
Height 5⅝ in.

Soft-paste Vase.
Mark: F.S. (1760)
Height 6¼ in.

Franks Collection, British Museum.

similar Chinese origin. With its light and fanciful tracery, emphasized by a few telling spots, it forms an ideal decoration for ware of a good class where the quality of body and glaze are worthy of appreciation in themselves and are in no need of disguise but ask only for the enhancement of rich yet simple colour.

More akin to German work is the Copenhagen flower-painting in natural colours, which reached its height, for the early period, in the famous "Flora-Danica" service presented by the Crown-Prince Frederick to Catherine II of Russia, who seems to have been as ardent a collector of porcelains as any European monarch who ever lived. This famous service was intended for a company of eighty persons, and, though the death of Catherine in 1796 put a stop to the work for a time, its manufacture was resumed, and by 1802, when its production was terminated—for it never seems to have been completed—between two thousand and three thousand pieces had been made and decorated. The service was not sent to Russia and the greater portion of it is now preserved at the Castle of Rosenborg near Copenhagen, but illustrations of many of the separate pieces, which convey a most accurate impression of the style of decoration, will be found in Mr. Hayden's book.

Like so many other great services made in Europe at this period for the most powerful sovereigns, it displays an odd jumble of styles in which scientific renderings of plant forms and even of plant growth with roots and all complete, painted as one would expect to find the illustrations in a work on botany, are thrown across the porcelain pieces without regard to their form or use. Artistically it ranks only as a glorified version of the faïence services shaped as imitations of cabbages and other vegetable forms which

delighted the rustics of France, Belgium and Holland, and it has nothing in common with the later porcelains which have made the name of Copenhagen so famous, except the technical skill which it bespeaks and which is, certainly, of a high order. We may accept the opinion of various writers in attributing this botanical style of work to the direct influence of Theodor Holm, ennobled in 1781, when he took the title of Holmskjold, who had studied botany under Linnæus at Upsala and was one of the famous botanists of the time. He seems to have had considerable influence in Court circles and his interest in the factory was doubtless quickened by the marriage of his sister to Müller in 1780.

From the early years of the factory, modelled figures and groups—occasionally left in the biscuit and showing the fine grain of the porcelain—were made in abundance, and many of them are excellent examples of modelling and figure-making, proving that the directors strove to excel in every direction. Unfortunately for the English student the great majority of these figures have never been seen in England, for they are retained in the Scandinavian museums or in private collections in those countries, and a representative exhibition of them in England would arouse the greatest interest both for their intrinsic merits and for their value as documents in the early history of the famous factory from which they proceeded.

Apart from the delicate and skilful modelling, and a refined simplicity of style which is in marked contrast with so much of the contemporary figure-work of Germany and other countries, these pieces are interesting and valuable now as records of the costumes of the period as worn by all classes of the community, and it is much to be wished that they had been better known to the porcelain-makers of our

DANISH: COPENHAGEN

Saucer
Diameter 7 in.

Covered Cup
Height $4\frac{3}{8}$ in., diameter 4 in.

Saucer
Diameter $5\frac{7}{8}$ in.

Victoria and Albert Museum.

own country. They comprise portrait busts and statuettes —among which the best-known is the magnificent and, in every sense, regal bust of Queen Juliane Marie—classic figures and subject groups, groups of lovers with attendant cupids, and modelled figures with garlands and lion handles and the like as adjuncts to vases, as well as the modelled flowers on important vases, the work of Sören Preus.

The rustic figures form a veritable little gallery of contemporary peasant costume, manners and occupations, from the milk-seller or the market-woman to the fisherman and the lobster-seller, recalling the French work of Cyfflé by their lively fidelity to nature, rendered with that seeming naturalness which completes their artistic charm. The perennial *bocage* group is not unknown at Copenhagen, but it seems to have been less commonly used than at other European factories of the period. Mention must also be made of the combination of modelled forms, comprising human figures, cupids and nymphs, as well as lions, seals, and sea lions used as handles, covers, or the applied decoration of vases as well as of tureens, covered dishes and other items of table services; the use of these animal forms marking the first appearance of the modelled animals and birds which have formed such an important feature of the Copenhagen porcelains of a later day and have helped to spread the fame of the factory throughout the world.

Müller retired from the directorship of the factory in 1801, and his retirement must have been a source of deep regret to him, but a still greater grief must have been the partial destruction of the factory with the loss of important moulds and finished pieces during the British bombardment of Copenhagen in 1807, which almost led to the ruin of the

enterprise. There is little to be said of its doings until about 1824, when Hetch became director and introduced the Empire style of decoration, which originated in France under the influence of Napoleon's victories but had already declined from favour in the land of its birth. The Copenhagen porcelains decorated in this style are less like the French than the German and Austrian versions of the style, and we have dishes, plates, cups and other portions of services which seem so like the latter that it causes some surprise to find them bearing the Copenhagen mark. Services bearing paintings of various Royal palaces surrounded by richly gilt borders recall in every way the various services that were made for the Royal châteaux of France, and almost the only things lacking to complete the resemblance were the great vases and porcelain columns.

BELGIUM

Belgium, so famous for its productions in faïence and stoneware, though even here its doings have been overshadowed by its neighbours to the north and the south, has produced little porcelain apart from that made at Tournai, which has already been dealt with, as its history is interwoven with that of some of the factories of northern France. But the factory at Tournai is of some importance, for it has a long history of porcelain-making, and extensive use has been made of its soft-paste porcelains by various decorators or forgers in the manufacture of elaborate forgeries of the old soft-paste of Sèvres, as there is a close analogy between the two porcelains both in body and glaze. It is possible, of course, that some of these counterfeited decorations were done at Tournai itself, but the usual Tournai porcelains,

BELGIAN: TOURNAI

Plate. Border of dark blue with white panels painted in enamel-colours
Diameter 9⅜ in.

Sugar-basin and Cover. Bands of *bleu de roi* with gilding
Height 4¾ in., diameter 4¼ in.

Plate. Border of dark blue with white panels painted in enamel-colours
Diameter 9⅜ in.

Joicey Bequest, Victoria and Albert Museum.

about which there can be no argument, were made in a good, ordinary soft-paste porcelain and decorated with skilfully painted floral sprays or scattered flowers in underglaze blue of good quality.

This manufacture of porcelain was apparently commenced round about 1750 by a potter from Lille, named Peterinck, who took over a works that had belonged to Fauquez, who has already been spoken of in connexion with the works at Saint Amand-les-Eaux in the north of France. In addition to the pieces with simple decorations in underglaze blue, there appears to have been a considerable output of elaborately decorated and finely gilded porcelains in imitation of the contemporary styles of Sèvres, while both Oriental and German styles appear to have received a share of the attentions of the decorators or proprietors, at all events in the earlier periods. In its early years the factory must have been very active, for it is said to have employed 250 workpeople by 1762. M. Auscher states[1] that the manufacture was greatly improved about this date by a chemist, Dubois, who remodelled the processes, introducing the method of "casting" porcelain to the French factories, though he may have learnt the process from Staffordshire, where it had been widely practised long before this date in the manufacture of the thin salt-glaze and other Staffordshire wares.

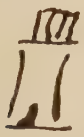
The more ambitious productions include table services, cups for coffee or soup, as well as coffee-pots, tea-pots and other table accessories.

The works at Tournai was in existence throughout the nineteenth century and was working down to the German invasion of Belgium in 1914. One hopes it has been

[1] Auscher, E. S., *History and Description of French Porcelain*, loc. cit., p. 85.

re-established, for there is always an interest attaching to these survivals of the manufactures of bygone times.

Marks: The first mark, said to have been used from 1750 to 1757, is a tower drawn in various forms, and sometimes spoken of as the "bird tower" (*tour aux oiseaux*):



In blue (underglaze)

In blue (underglaze)

In gold

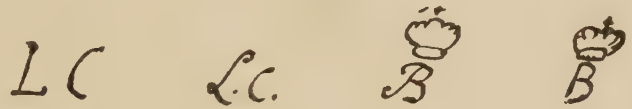
From 1757 to 1815 and later two crossed swords (recalling those of Meissen) were used, accompanied by a number of little crosses or stars, and painted in overglaze carmine, red or gold:

It is sometimes said that these crossed swords were taken from the arms of Peterinck, but I am inclined to the opinion that the mark, like some of the decorations, was adopted from the German factory.

Brussels.—There was a small porcelain factory in operation in Brussels for a few years, as there are pieces dated 1787 and 1791, but hardly anything is known of its history apart from the surviving pieces themselves. The proprietor of the factory appears to have been a potter named Cretté, as there are pieces known which bear the inscriptions, "Bruxelles, 27 Juillet, 1787," and "L. Cretté de Bruxelles, rue d'Arenberg, 1791." The specimens attributable to this factory are of ordinary, medium quality, hard-paste

porcelain, decorated with flower-painting or figure subjects, and Jacquemart states that a known example is signed by the decorator Ebenstein.

The marks usually attributed to this factory are either L C the initials of L. Cretté, or the letter B (Brussels ?) surmounted by a crown, while Mr. Hobson also gives a mark E B conjoined, thus : ℬ.



In red In red In blue In blue

HOLLAND

It seems incredible that Holland, which stands in the very first rank in the production of the painted tin-enamelled pottery, known all the world over as " Delft," a word used in many countries as a synonym for a light and gaily decorated earthenware, and whose traders and seamen brought so many precious consignments of Oriental porcelain to Europe during the seventeenth century, should have had no porcelain factories of note until comparatively recent times.

The first Dutch porcelain factory appears to have been founded at Weesp, near Amsterdam, by Graf van Gronsveld-Diepenbroek, who brought workmen from Meissen and other German factories, and by their aid made some hard-paste porcelain evidently in imitation of Meissen, for the mark used is a palpable copy of the Meissen mark though occasionally the letter W is associated with it :

All in blue (underglaze)

The quantity of porcelain made here cannot have been great, for the factory was only in existence some seven years (1764–71). The best-known pieces are evidently from coffee or tea services, and there are a few statuettes. This Dutch porcelain is, however, hardly to be distinguished from contemporary German porcelains of second-rate quality.

Oude-Loosdrecht (1771–85).—This little place, situated between Utrecht and Amsterdam, appears to have been chosen as the site for a factory by the Protestant pastor de Moll, who brought the moulds, models and other material from Weesp when that business was dispersed. De Moll appears to have been the leading spirit in the enterprise, but after his death in 1782 it was managed by an association or company of five partners and was transferred to Amstel, or Oude-Amstel, near Amsterdam, some time between 1782 and 1785.[1] The direction of the enterprise seems to have been in the hands of a German named Daeuber or Dauber, who with his associates carried on the business through the troubles that followed on the French Revolution and the political crisis in Holland down to about 1800, when it finally ceased.

The porcelains made at these two factories, doubtless on account of the German management, can only be compared to those of some of the second-rate German factories. There is, however, a somewhat puzzling mixture of French and German decorative styles, for we have groups and figures which are perfectly German in their modelling and colouring, as well as tea and coffee ware of the same type, while a few vases are known decorated in the Sèvres style with paintings after Boucher and Watteau. The marks of the

[1] Havard, H., *La Céramique Hollandaise*, etc., gives the date as 1784.

DUTCH: OUDE-LOOSDRECHT

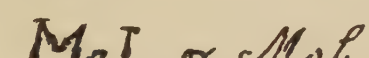
Saucer. Mark: M:O L in blue and also incised
Diameter $4\frac{5}{8}$ in.

Jug. Mark: M o l in blue
Height $5\frac{3}{8}$ in., diameter $3\frac{5}{8}$ in.

Saucer. Mark: M:O L in blue and also incised
Diameter $5\frac{1}{4}$ in.

Victoria and Albert Museum.

Oude-Loosdrecht factory are supposed to be indicative of de Moll, as we find them written in blue



though Jacquemart gives a mark like the first of these with Amstel written above it, and says that the word Amstel is sometimes used alone, as it certainly is.

The Hague.—Much of the information that has passed current from the handbooks of Jacquemart and Jännicke with regard to the various kinds of porcelain made at The Hague during the last quarter of the eighteenth century does not appear to be very reliable. The subject has been reinvestigated in Holland, and according to the recent handbook of the collections in The Hague Museum the porcelains which have been attributed to these Dutch factories should be divided into three groups :

(1) Hard-paste porcelain made and decorated at The Hague, which is generally marked with a stork painted in blue underglaze.

(2) Hard-paste German porcelain, mostly brought from the factory at Anspach in the white-glazed state and decorated at The Hague, which is marked with a stork painted in enamel (overglaze) blue.

(3) Soft-paste porcelain of Tournai decorated at The Hague, which is also marked with a stork painted in enamel (overglaze) blue.

It appears to be established now that a soft-paste porcelain, analogous to that of Tournai, was *not* made at The Hague.

The hard-paste porcelain made at The Hague appears to have sprung from the activities of a German named

Leichner, or Lyncker, who, according to M. Havard,[1] came to The Hague in 1770, when at the fair he opened a shop or booth for the sale of table linen, lace, and various foreign porcelains. As a result he seems to have set up as a porcelain-maker, for in 1771 he occupied a house in the Bagynen-straet which is spoken of as a factory. These efforts must have brought a measure of success, for in 1779 the municipal council made him a grant of 10,000 florins which enabled him to develop the manufacture of porcelain, and he had also the assistance of Leonard Temminck, the miniature-painter. As this business seems to have developed but slowly he secured permission from the authorities to issue lottery tickets for sums of 10 and 15 florins to a considerable amount. In spite of this assistance and encouragement, on his death in 1781 his affairs were so involved that his widow and son could only struggle on for a year or two, and the business was ultimately abandoned.

It is not possible to award high praise to these porcelains, for they were purely derivative both in manufacture and decoration. We need not wonder at this reviewing the history of the ventures and the extent to which foreign materials and methods were used. Apart from the specimens in the museums and private collections of Holland, an interesting selection of representative pieces will be found in the Joicey Gift in the Victoria and Albert Museum.

Marks :

[1] Havard, H., *La Céramique Hollandaise*, Vol. II., pp. 280–1. Amsterdam, 1909.

DUTCH: THE HAGUE

Tea-pot. Enamel-colours and gilding
Height $3\frac{7}{8}$ in., diameter $2\frac{3}{4}$ in.

White Jug. Enamel-colours and gilding
Height 7 in., diameter $3\frac{1}{2}$ in.

Cup and Saucer. Enamel-colours and gilt rim
Cup—Height 2 in., diameter $2\frac{3}{4}$ in.
Saucer—Diameter $5\frac{1}{8}$ in.

Joicey Bequest, Victoria and Albert Museum.

Delft.—The most famous survivor of the numerous faïence factories of Delft, that of Thooft and Labouchere, has during the last thirty years or so experimented in the manufacture of many kinds of pottery and porcelain, and in the latter has made some excellent and interesting wares, of the type known as " Seger " porcelain, after the name of the German ceramic investigator Seger, who suggested the use of certain mixtures, analogous to some of the Japanese compositions, which are easier to manipulate and need a less severe fire than the refractory German and French porcelains previously made. The technical and business management has been in the hands of Mr. Mauser, while the artistic control has been exercised by Mr. Lecomte, professor of decorative art in the Delft Polytechnic. This happy association led to a noteworthy revival of many kinds of pottery and porcelain, for the factory has had a singularly varied production. Fine white earthenwares painted in blue like the old Delft ; Delft ware of the old style in material as well as in decoration ; earthenwares with decorations in metallic lustres, and the porcelain already alluded to, with a great variety of decorative tiles, largely used in the Peace Palace at The Hague and in many public buildings in Holland, more especially in the public rooms of important post offices, railway stations, and the like, have helped to spread the fame of the factory.

The marks of this factory are very varied, but the word Delft variously written Delft or DELFT. with a flask above in underglaze blue is generally used, and sometimes the impressed stamp arranged in circular form, JOOST THOOFT & LABOUCHERE

with various painted marks or initials in underglaze blue.

Rozenburg, a suburb of The Hague, has been the site of a factory since about 1885, when a German nobleman, Wolf, Freiherr von Gudenburg, who had been working as a painter in the Delft factory just mentioned, started the enterprise in association with Mr. Colenbrander. They do not appear to have been very successful, and in 1893 an architect named Kok was called in as art adviser, and he afterwards became art director of the factory. It is astonishing how few architects ever seem to possess the potter's sense of plastic forms, and the productions of Rozenburg are a striking example of this general rule. Forms that might be tolerable in metal or hard stone are usually unsuited to porcelain, for if they survive the test of the furnace they invite disaster in use from the sharpness of their angles and the want of sufficient attachment in the handles, so that a group of the porcelains of Rozenburg affords illustrations of most of the faults that can be committed in the designing of suitable porcelain shapes. The ware is cast from fluid slip in the usual way, and is therefore very light in weight. The decoration is as eccentric in its methods as the other features of the ware, for the colour, instead of being used in flat, graduated washes, is worked on in fine lines and lacks the juicy richness of freely painted pottery colour. The ware, in fact, may be described as tasteless from excess of technical cleverness of a perverse order, like some of the later Japanese porcelains which it recalls to one's mind.

The mark comprises the words "Rozenburg den Haag" surmounted by a crown, and enclosing a stork and a bee.

SWITZERLAND

There were apparently only two small porcelain factories in Switzerland, and in neither case does their history appear to have been clearly traced; but it is certain that the factory at Nyon existed longer than is usually supposed, or resumed operations after an interval,[1] for Mr. Wenger, the well-known colour-maker who afterwards built up an important business as a colour-maker and dealer in potters' materials at Hanley and Etruria, has often told me that in the late 'fifties and early 'sixties of the last century he was the manager of a porcelain works at Nyon, where he used Cornish materials, firing the kilns with wood.

The original factory at Nyon—for the factory attributed by Chaffers to one Genèse would appear to be apocryphal—was founded by Maubrée, a Frenchman, said to have been a painter from one of the Parisian factories or from Sèvres itself, in association with various artists of Geneva—Delarive, Hubert, Gide and Mulhouser—in the later eighteenth century. The porcelain is quite a good hard-paste porcelain of the ordinary type, and was made into table services, tea and coffee services and the like, decorated with figure subjects or floral patterns reminiscent of the secondary decorations of the contemporary porcelains of Sèvres.

Marks: The mark is a fish in underglaze blue,

occasionally with the letters G (Gide) or M (Pierre Mulhouser). There are a few specimens of this porcelain in

[1] Mr. Hobson says: "It was at one time managed by Robillard of Sèvres, but eventually was turned into a faïence factory in 1813."

the Franks Collection, as well as in the collections in the Victoria and Albert Museum.

Zurich (1763–1800).—This factory is said to have been founded in 1763 by Heidegger and Korrodi, and there was an association of well-known men connected with it in Spengler, who had worked at Höchst and is best known for the modelled figures he made for Duesbury at Derby, where he worked from about 1790 ; another figure-maker and modeller, Sonnenschein, who was also a refugee from Germany, made characteristic figures in the German style ; while Salomon Gessner, the celebrated Swiss poet and painter, took a great personal interest in the doings of the factory and not only designed but is said to have painted some of the best specimens, for he has some reputation as a painter of landscapes in the classical style.

The material of this porcelain of the hard-paste type has a greyish tone, but the pieces are generally well made and prettily decorated. Table services, tea and coffee services and modelled figures are known. The decorations are in two predominant styles : views of the lake with mountain backgrounds, or a gay enamel-decoration with flowers and ribbons, recalling one of the contemporary styles of Sèvres. During the early years of the factory, from 1763 to 1768, a small quantity of soft-paste porcelain in the style of the earlier Sèvres porcelain was also made, which is usually decorated with flower-painting.

Mr. Hobson says that printed patterns were sometimes used on the hard-paste porcelains, and that is not at all unlikely, for the fame of the printing process as applied to the decoration of pottery and porcelain was widely diffused over the Continent.

What happened at this place after 1800 is by no means

SWISS

NYON

Covered Cup and Saucer

Cup—Height 5 in., diame er 3⅝ in.
Saucer—Diameter 6¼ in.

NYON

Cup, painted with sprays of flowers

Height 3 in., diameter 2⅝ in.

ZURICH

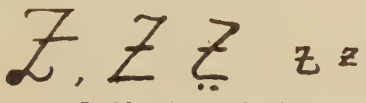
Coffee-pot, with painted birds

Height 5½ in., diameter 3¾ in.

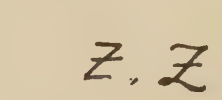
Victoria and Albert Museum.

clear, for there was a faïence factory of some note in existence here after 1813, but it is generally supposed that porcelain was not made after 1800 or thereabouts.

Marks: The only mark attributed to the Zurich factory is the letter Z in various forms and sizes. On the hard-paste porcelain the mark is found in blue only, but the marks on the soft-paste porcelain are found in blue, in rose colour and in gold:



In blue (underglaze)



In rose, blue or gold (on soft paste)

Well-made imitations of these Swiss porcelains, made in modern German factories, are prepared in abundance for the delectation of tourists, and in this direction there is much trouble in store for collectors.

RUSSIA

St. Petersburg (1745–).—The Russian Imperial factory, which has attained such fame for its grandiose and costly porcelains, is said to have been founded by the Empress Elizabeth Petrovna some time between 1744 and 1746, and was at first under the direction of Baron Ivan Antinnovitch. It received unbounded Royal patronage from the Empress Catherine II after 1762, when it was managed by J. A. Olsoufieff, and it has continued to manufacture porcelains of the utmost costliness, lavishly decorated in the styles of Meissen, Berlin, and Sèvres according to the caprice of successive rulers of Russia or their favourites, until its activities were suspended during the

revolution which followed the dethronement of the Tsar Nicholas II in 1917.

The Imperial porcelain is of fine hard-paste, made from kaolin and felspathic rocks obtained from Finland and various Russian provinces,[1] where there are extensive deposits of all the necessary minerals which seem as yet to have been but little worked, and it is very similar in quality to the hard-paste porcelains of Sèvres, for many French artists and workmen were employed at various times. The most famous of these was the sculptor Falconet, who went to St. Petersburg in 1766 at the invitation of the Empress Catherine, where he erected a colossal bronze statue of Peter the Great. What direct influence he had on the porcelain is not clearly established, but his knowledge of the porcelain processes was very considerable and his presence in the capital must have brought him in contact with the directors of the factory and the artists employed there.

At a much later date, viz. in 1824, the well-known French painters Swebach and Davignon, with the gilder Moreau, went to St. Petersburg and had much to do with the direction of affairs as well as with the decoration of the porcelains.

It seems probable that these French artists were employed to train the actual workers, whether modellers, painters or figure-makers, whose names do not appear to have been recorded, though a considerable number of skilful modellers and decorators must have been needed for the large output of richly decorated examples that is known to have been made.

If any porcelain factory was ever carried on with Royal magnificence it was surely this one, but so few specimens

[1] There is an interesting technical account of the porcelain of the Russian Imperial factory in Brongniart's *Traité des Arts Céramiques*, Vol. II., pp. 416–7.

have ever passed out of the collections of Royal or noble families, that they are seldom to be met with in the museum collections, and even then the specimens seem hardly equal to their fame. Jewelled porcelain resembling the jewelled porcelain of Sèvres was made, as well as painted panels for decorative use as furniture inlays, but it is unusual to find any specimens that bespeak a truly Russian influence in the modelling or decoration.

Thus, to refer once more to Brongniart's account of the factory, here are the essentials of his description of a large vase, sent by the Emperor of Russia to the King of Prussia, and displayed in the Palace at Potsdam. "The body of the vase is oviform, while the neck and foot are after the Etruscan shapes. The total height is just over two metres without the bronze plinth. The body, made in a single piece, is nine decimetres in diameter and fifty-two centimetres in height. The porcelain handles are attached to the vase from the middle of the neck to the girdle. The neck and the foot have a bright ground of enamel blue, with modelled leaves of water-plants in relief, gilded in matt gold. The girdle or encircling band is in white porcelain with a painted panel containing a replica of the portrait of Peter the Great by M. Steuben. The colours are bright and glossy." The entire account reads exactly like a description of one of the great vases which Brongniart himself had made for the glorification of Napoleon, and proves how perfectly the French artists had impressed their styles on the Russian porcelain.

In addition there seems to have been a regular manufacture of richly decorated table wares of all kinds, which were either reserved for use in the various Imperial residences or were presented to statesmen and envoys from the various

foreign courts who came to St. Petersburg; and there do not appear to have been any sales of the porcelain in the ordinary way.

This porcelain is poorly represented in public collections in England or France, and though there must be representative specimens in the Royal collections of England and in a few great private collections, they do not appear to have been described.

Marks: The marks found on the early productions made for the Empress Elizabeth Petrovna (1745–55) were all in underglaze blue:

Under the Empress Catherine (1762–96) they bore her cipher (Ekaterina)

In blue In blue or in violet

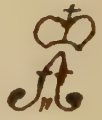
Under the Emperor Paul I (1796–1801)

In blue In blue

Under the Emperor Alexander I (1801–25)

Under the Emperor Nicholas I (1825–55)

Under the Emperor Alexander II (1855–81)



RUSSIAN: MOSCOW. (About 1800)

A Cossack Woman
Height 8½ in.

Girl with Basket of Fruit
Height 8 in.

A Bouchar
Height 8¼ in.

Franks Collection, British Museum.

Examples are also known in which the usual reign mark is supplemented by the Imperial Russian eagle in various colours, but no particular significance appears to be attached to it as it seems to have been used quite irregularly.

Apart from the Russian Imperial factory the other porcelain factories in Russia are of very minor importance, their principal interest residing in the figures illustrating peasant life, which are often cleverly modelled and agreeably coloured.

The most important only can be mentioned. There is a factory at **Korzec**, in Volhynia, founded in 1803 by two Sèvres workmen, Mérault and Petion. Mérault was a painter and Petion is said to have been a gilder, and he alone continued to direct the works after 1809. It was probably his knowledge of gilding as it was conducted at Sèvres which gave this factory a well-deserved reputation for its gilding.

The porcelain is of beautiful quality, with a fine white body, and is often decorated with good flower-painting or subjects *en grisaille*.

I have been unable to learn what has happened to this factory during the recent upheavals in this part of Russia.

Marks: The mark is a triangle enclosing a rude representation of a human eye painted in underglaze blue:

Baranowka, in Volhynia, was the site of a small porcelain factory at about the same period, where a porcelain of the ordinary German type, in material and decoration, was made for a few years. Local materials are said to have been used, and the few specimens that have found their way to this country are marked with the name of the place painted.

Moscow (1780-).—There were two small porcelain factories in Moscow, the earlier of which was commenced in 1780 by an Englishman named Gardner, and another founded somewhat later by A. Popoff. A few tea services and separate pieces are known, but what has chiefly attracted attention in the work of both factories are the figures of Russian peasants, in native costume, engaged in various occupations. Good examples of these little figures, which show considerable merit and skill in the modelling, may be seen in the Franks Collection and in the Victoria and Albert museum, and there is also a small collection of them in the museum at Sèvres. The figures made at the two factories are only to be distinguished from each other by their marks.

Marks: Incised Incised

CHAPTER XIV

NORWAY AND SWEDEN

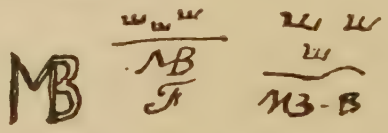
THOUGH much has been written on the earliest attempts at porcelain-making in Norway and Sweden, we have no such connected history of them as we possess of the works at Copenhagen, and the details of the several ventures made in the eighteenth century are by no means clear. The first tentative efforts appear to have been made at a faïence factory at Rörstrand, which was afterwards to become so famous for its tin-enamelled faïence, its fine earthenwares after the English fashion, and its table ware and decorative porcelains of many kinds. Somewhat later work which was temporarily more successful was carried out at a factory in Marieberg, which, like Rörstrand, is in the outskirts of Stockholm.

In each case the attempt seems to have been made to graft the manufacture of porcelain on to an existing manufacture of tin-enamelled faïence, though there is little other similarity between them. It will be simpler to deal with Marieberg first, as that factory, though started considerably later than the one at Rörstrand, had a much shorter existence. The first manager and director appears to have been a painter named J. E. L. Ehrenreich, and the patron or actual proprietor was C. F. Scheffer, a wealthy man who possessed considerable influence at the Swedish Court. The works commenced its career as a manufactory of tin-enamelled faïence in or about the year 1758, while some felspathic porcelain of the German type was made from about

1762, but this enterprise was not an enduring one, as it came to an end in 1782.

During these twenty years or so two varieties of porcelain are known to have been manufactured at Marieberg. At first, and perhaps most extensively throughout its history, the porcelain made was of the glassy type, of a yellowish or dark grey tone recalling that of the contemporary porcelain made at Mennecy in France (q.v.), while from 1762 the true or felspathic porcelain appears to have been manufactured more abundantly. In either case the Marieberg porcelain seems to have been decorated more after the prevalent French than the German styles, as it comprises flower-painting, birds, etc., in colours very similar to those which were used at Mennecy, a purplish rose colour being a marked characteristic of the ware; and it has been suggested that some painters or arcanists from Mennecy were concerned in the foundation of the enterprise. That the business was conducted with some degree of spirit is shown by the introduction of the English process of transfer-printed decoration by André Stenman in 1766, only some ten years after the invention of the method in England.

We have no knowledge as to how the business came to an end, though one may imagine that the great enterprise with which the factory at Rörstrand was conducted made its porcelains more popular.

Marks: 

The initials and the three crowns of Sweden seem to occur in nearly all the marks, and they are generally accom-

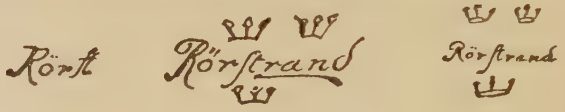
panied by various dates, or initials of managers or decorators, but these initials and numbers are very varied and their significance is by no means clear.

RORSTRAND (1726–)

This important establishment, which ranks among the early European porcelain works, was founded for the manufacture of tin-enamelled faïence in 1726. One of its earliest practical managers was the well-known C. C. Hunger, originally a workman at Meissen, who became the moving spirit in more than one European porcelain factory, and in 1735 he was granted a five years' privilege for the manufacture of porcelain at this place in the environs of the Swedish capital. These early productions are hardly to be identified now, but by all accounts the ware was a true hard porcelain of the ordinary German type, made with the excellent Swedish materials. Unfortunately there is much uncertainty as to the specimens that have been attributed to this foundation enterprise and there is some doubt as to whether the manufacture of porcelain was carried on beyond the five years for which the privilege was granted ; certainly the most authentic productions of this early period are in tin-enamelled faïence, for which the works has always been famous, and not in porcelain.

The factory at Rörstrand is said to have been closed in 1788, shortly after the cessation of work at Marieberg in 1782, and its later fame has been due to the cultivated and energetic directorship of Mr. Robert Almström, one of the best-known European potters of the last half-century. Under his fostering care the factory became an important and extensive centre of pottery-making, for, in addition to the

manufacture of earthenware after the English type and the large stoves of the North, bone porcelain and hard-paste porcelain of excellent quality are manufactured. The body and glaze of the Rörstrand hard-paste porcelain are as beautiful as those of Copenhagen, while similar decorative styles have been largely followed, though the art director, Mr. A. Wallander, a well-known Swedish artist, has produced a great variety of excellent designs of a distinctly Swedish character, and it is to be regretted that they are not better known in England, especially as they quickly obtained a Continental reputation such as they deserve.

Marks : 

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